

1^{re}. Pupitre

Clare du Camoëns.

Violino 1^{mo}

L'ESCLAVE du CAMOËNS

Opéra Comique en un Acte

Paroles

DE

M^r DE S^t GEORGES

Musique

DE

F. de FLOTOW

Dédié par les Auteurs

à

M^{lle} C. Darcier.

Artiste du Théâtre Royal de l'Opéra Comique.

A. Lajont.

Partition : 125^f

Orchestre : 125^f

à Paris, chez Bernard Lalle, Editeur, Boulevard Italien, 3.

Magence, chez les Fils de B. Schott.

Bernard Lalle

1850

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L'ESCLAVE DU CAMOËNS.

1^{er} VIOLON.

F. FLOTOW.

1

OUVERTURE. *Andante. très doux et lié.*

ppp *pp* *p* *ppp* *morendo.* *pizz:* *All^o Vivace.* *arco. très léger.* *ppp* *cres:* *ff*

B.I.

p cresc:

Même mouvement.

pp

f

2
riten:

cresc:

p *cresc:* *p*

cresc:

ff *dim:* *pp*

pp

Même mouvement

ppp

cresc:

ff

p

Même mouv!

riten suivez

ff

1

B.L.

N^o1. *Andante.*
pp

riten: *pizz:*
 (on parle) et quelle belle collection pour l'heureuse Phebea

arco.
pp *pp* très doux. 3

1 *pizz:* *arco.*

pp *pp*

très doux. 3

1

tr *tr*

f *ff*
 jeunes amours.

N^o2. *All^o*
f *p* *pp*
 Quelques renseignements? volontier.
 B.L.

Suivez. *f* Pizz: *f*
 Arco. *f* Pizz: *p* Arco. *f* 1
trés doux. *ppp* *riten:* Suivez. A tempo.
 Tempo. *mf* *ff* *p* *f* *p* *f* *p*
tr
 Suivez. *f* pizz: *p* *trés doux.* *ppp* *riten:*
 arco *trés doux.* *ppp* *riten:*
 Suivez. A tempo. *ff*

Moderato quasi adagio. Voila ma belle.
 N^o 3. qu'aijeu la voi-là Vi-ve Dieu, c'est elle, on me connaît horreur mor-
pp

Andante.
 6/8

suivez.

doux et lié.

pp

Allegro.

f

p

Allegro.

pp

2^d Violon

la belle Phoebea moi Monseigneur vous plaisez Ouidà.

pp

je ne

très doux.

suivez.

pizz.

suivez.

Arco.

A tempo.

riten:

1^{er} VIOLON.

7

suivez.

pp suivez. a tempo.

O calmez v' maitre je vous en prie fille qui levent bien se defend sans secours des ga-lans

tres doux.

suivez. a tempo.

pizz.

arco, riten: a tempo.

tr

p

sans doute

suivez. All^{lo} Mod^{lo}

p

f.

B.L.

1^{re} VIOLON.

p *f* *pp*

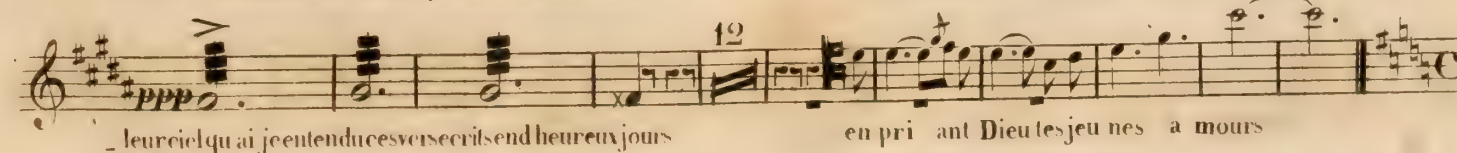
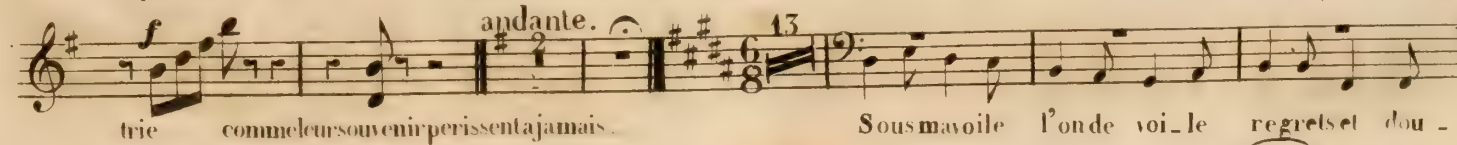
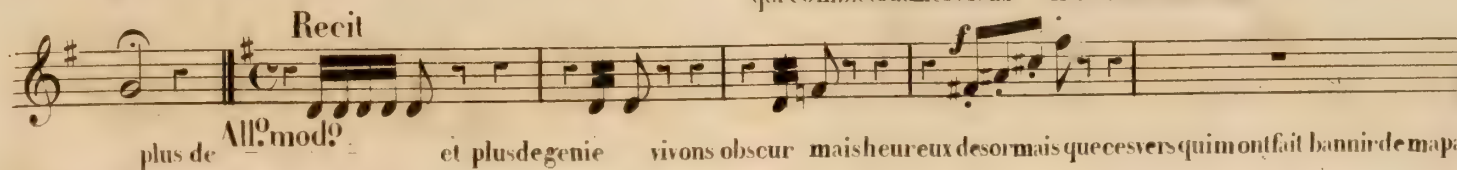
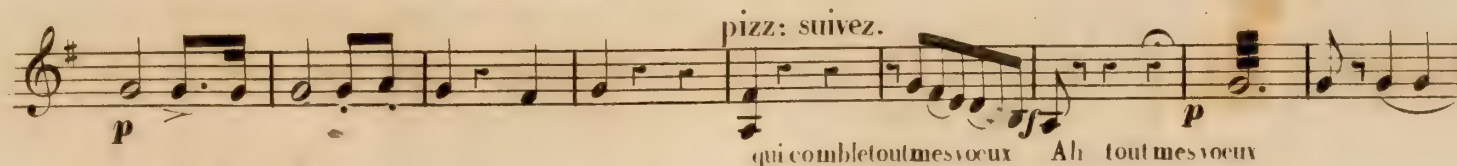
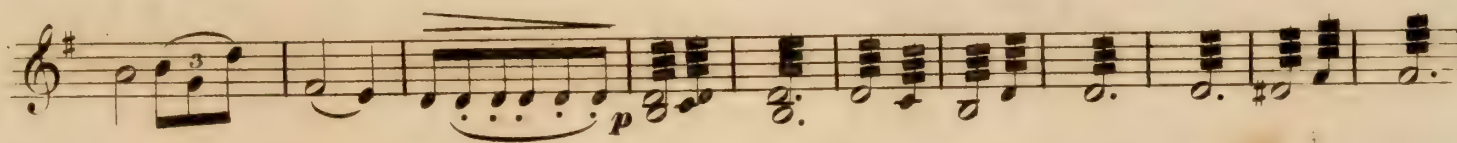
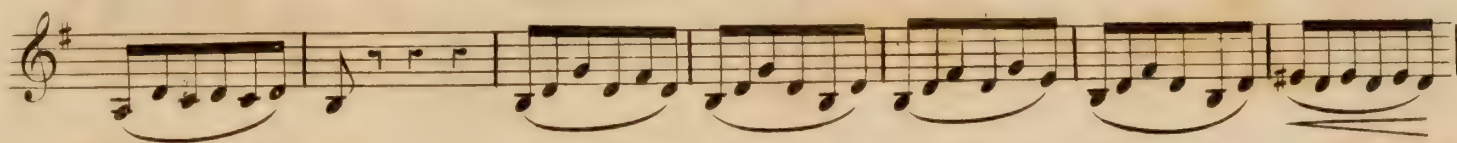
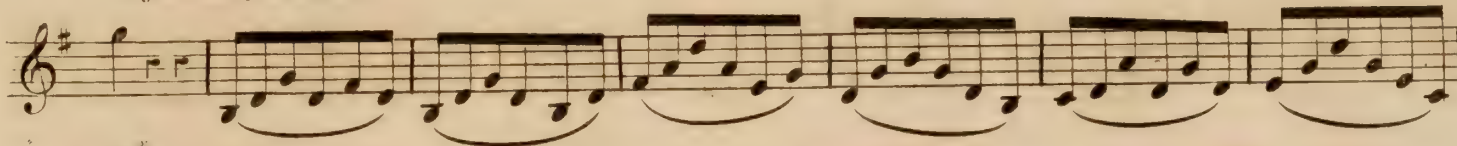
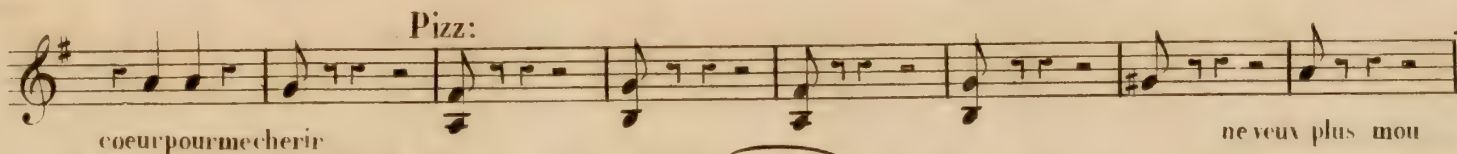
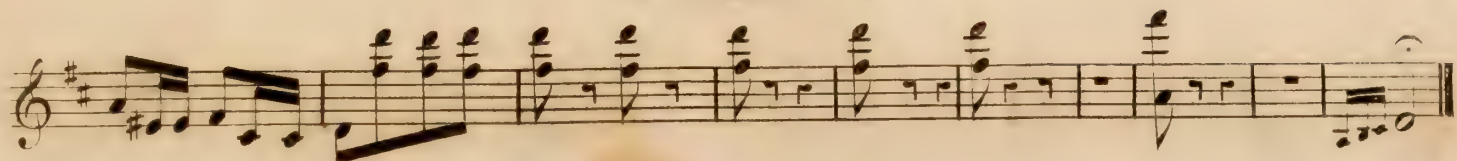
cres: *p*

Plus animé.
f *p* *mf* *cres:* *ff*

mf *cres:* *ff*

Plus lent.
p

tempo 1^o
f *ff*



1^{er} VIOLON.

All^{to}

je ne me trompe pas et cette po-é- sie c'est la mienne comon Dieu mon cœur reprends a foi dans les promesses du ge

ni-e Ah quand le souverain me pros- crit et m'ou- blie le peuple le peu- ple se souvient de

Mod^{to} maestoso.

si je suc-

plus animé.

si je suc-

avec la tombe vient l'âme

1^{er} VIOLON.

41

Ah mon Dieu si j'osais!..

N^o 5.

mf Suivez.

ppp

droits des Rois.

mf suivez

ppp

Suivez.

plus lent.

f

j'obéis, maître j'obéis

N^o 6.

Andante

Suivez.

Tempo.

p

pp

cres: dim:

p

remonte aux cieux douce espérance

Egoïste, va!

N^o 7.

ff

Allo mod'lo

4 2 3
pp *pp*
 Suivez. 3
 mon bon - heur
ff
 Allons réponds ou donc est elle devant vous Sire la voi -
 -Pci
 Suivez
 le nom du coupable est en
 blanc Ah vous al lez les avoir mainte - nant ce nom qui sur votre pa - trie doit un jour je - ter la splen -
 - leur celui dont vos é - dis ont menacé la vie c'est le Camoëns Mon - sei - gneur le Camoëns
All^{to} *ff*
 Andante con moto.
 Pizz: *p* *pp* Arco.
 sur la terre étrange
 2 2 tres doux suivez.
 portait son refrain
 son Roi lui refusait du pain

Vous le ren - dra vous le ren -
 pour lui tendre la main très doux. suivez.
 sa liberté pour son pain
 cet homme est un pros.
 Divisi.
 car il laissa
 doit honorer comme des Dieux c'est :
 (en parle) et qui vient implorer son pardon
 mieux qu'un roi Camoens un ami

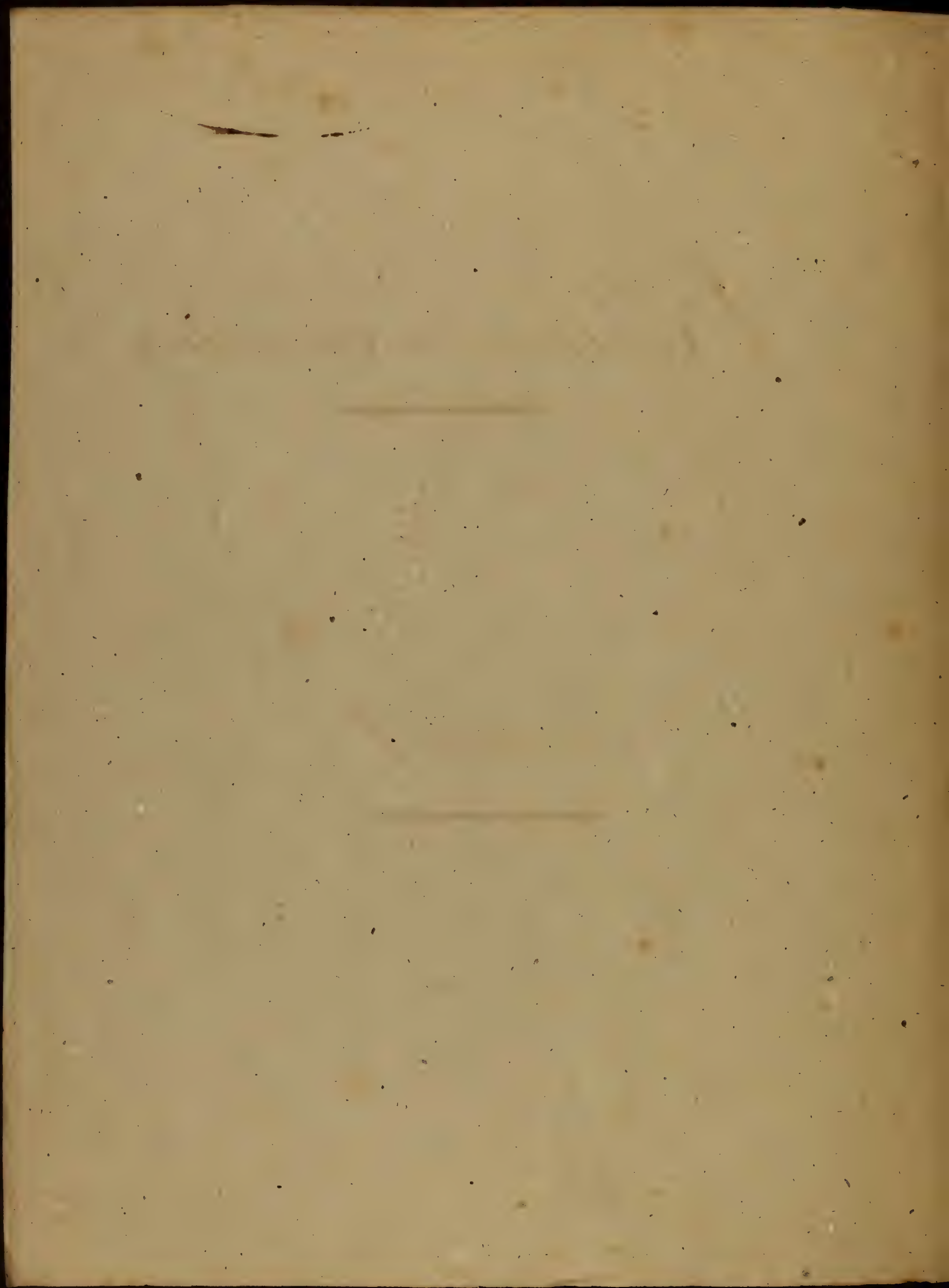
pp
ff
Arco.
pp
mf
p
mf
f
ppp
ppp
Avec sourdines.
ppp
All. mod. to sans sourdines
f

2^e Flûte

Clare du Camoëns.

2^e Flûte

Violino 1^o



Violino 1^o

*R. P.
Esclerc du Camoens.*

van Amer. d. Stille Le 1^{er} jour au 9^e d'été Le 6 9-^e 1844

Overture

très doux et lie'

Quante

Mr

1712

Wick

morend

2

pih

all Vivace

arco trên tay g:

A handwritten musical score on 12 staves, likely for a piano or organ. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the page.

Key markings and annotations include:

- Cres* (Crescendo) at the top of the first staff.
- ff* (fortissimo) at the top of the second staff.
- q lou* (quasi lento) at the top of the third staff.
- q* and *8* (possibly indicating a measure rest or a specific tempo) at the top of the fourth staff.
- Cres* (Crescendo) at the top of the sixth staff.
- trème mouste* (trémolo mouste) at the top of the seventh staff.
- pp* (pianissimo) at the top of the eighth staff.
- 4* (possibly indicating a measure rest or a specific tempo) at the top of the ninth staff.
- Cres* (Crescendo) at the bottom of the twelfth staff.

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The key signature is one sharp (F#). The score is annotated with the following text:

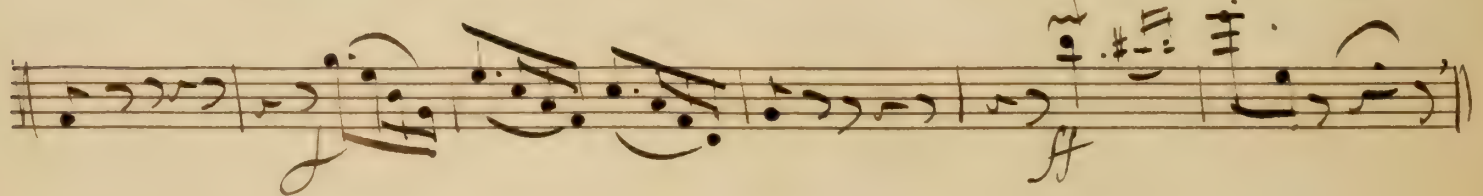
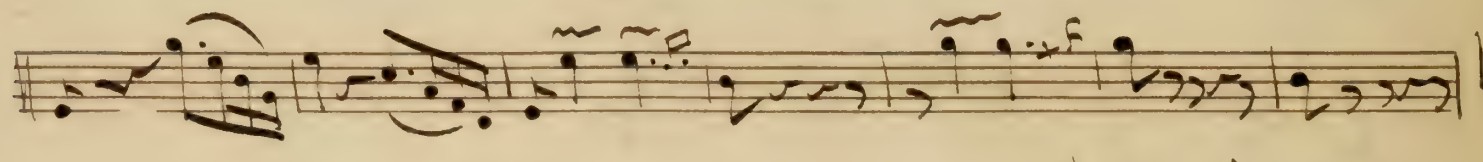
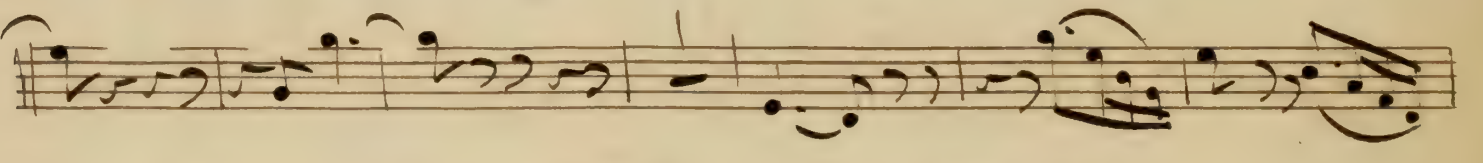
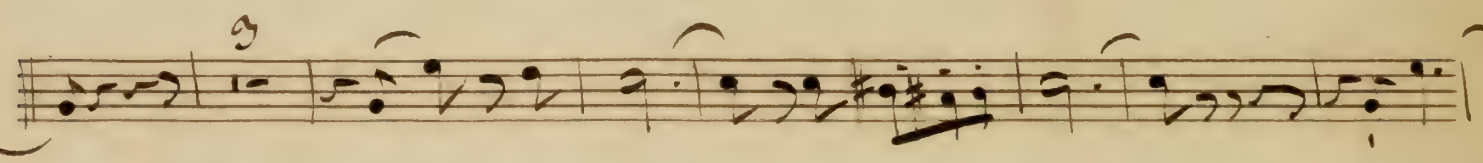
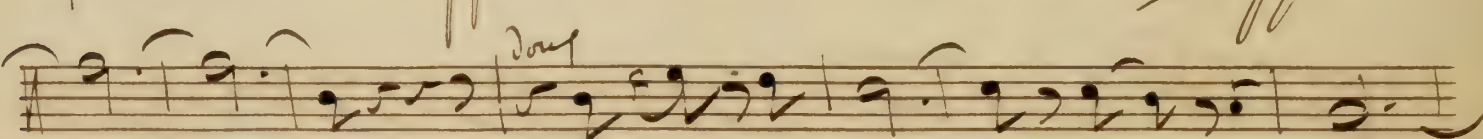
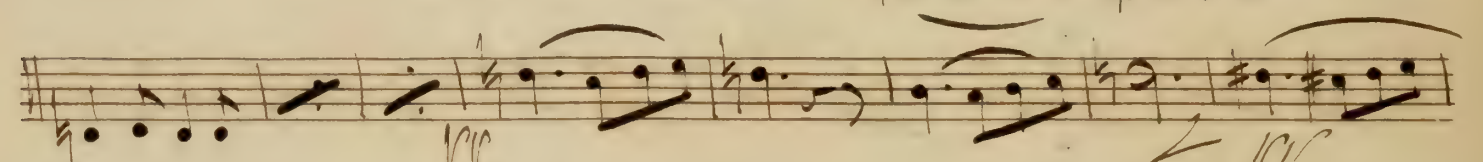
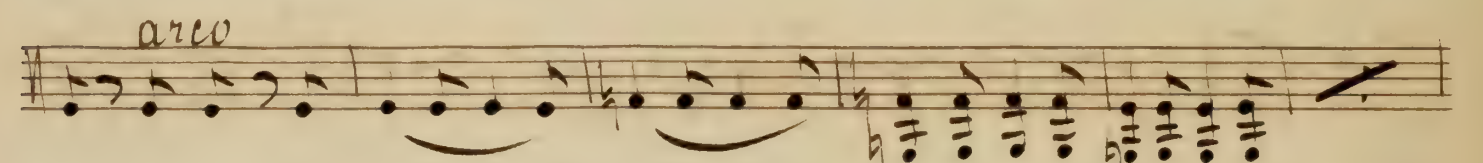
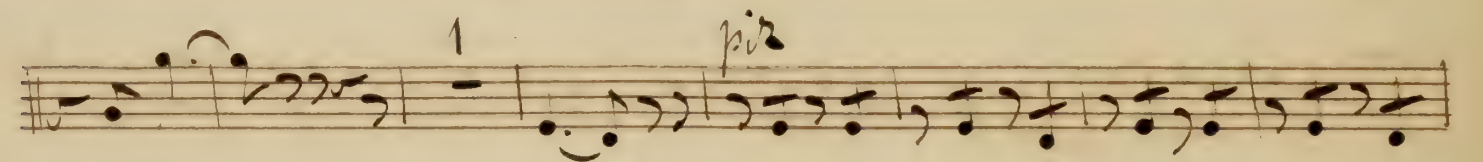
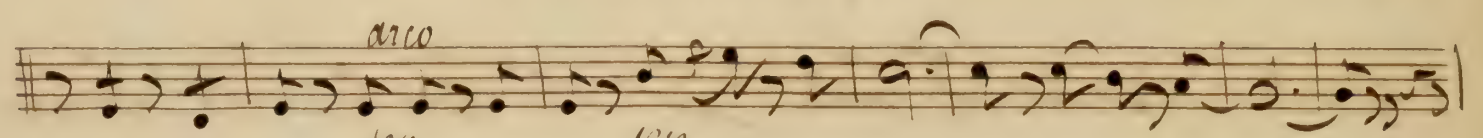
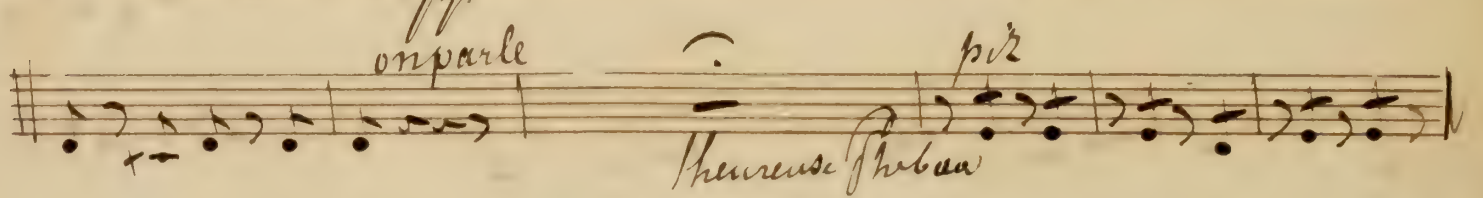
- Staff 2: *Cres*
- Staff 3: *Cres*, *ff*
- Staff 4: *loco*, *dimu*, *ff*
- Staff 5: *ff*
- Staff 6: *dimu*, *même moust*, *ff*
- Staff 8: *ff*
- Staff 10: *2*, *two*, *2*

The score concludes with a double bar line on the final staff.

This page contains a handwritten musical score consisting of 12 staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values. Performance instructions are written in French: "même motif" appears above the second staff, "rit" (ritardando) and "surt" (surplus) are written above the third staff, and "loco" is written above the eighth staff. The score features a variety of musical textures, including single melodic lines, dense chordal passages, and rapid sixteenth-note runs. The manuscript is written in dark ink on aged, slightly discolored paper.

No 1

Andte



N^o 2

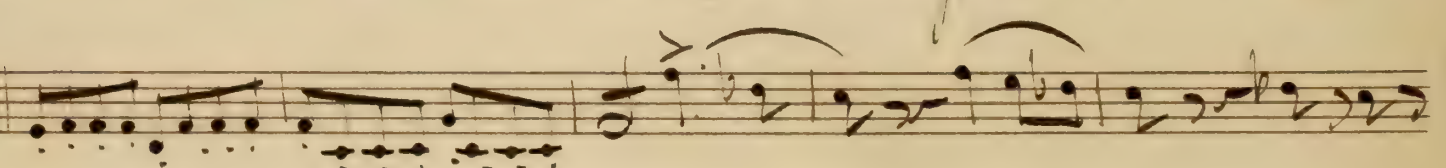
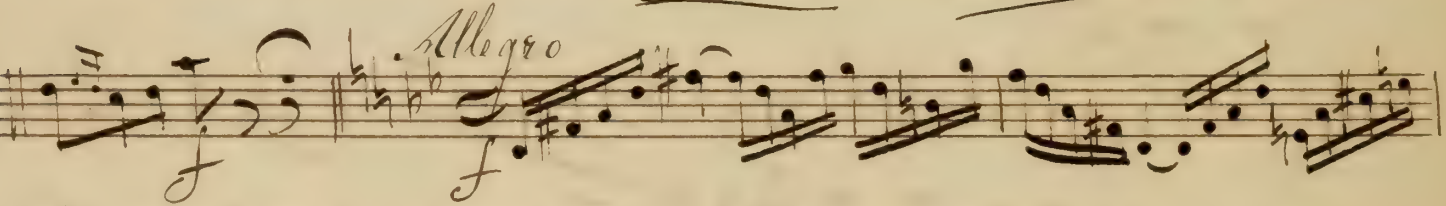
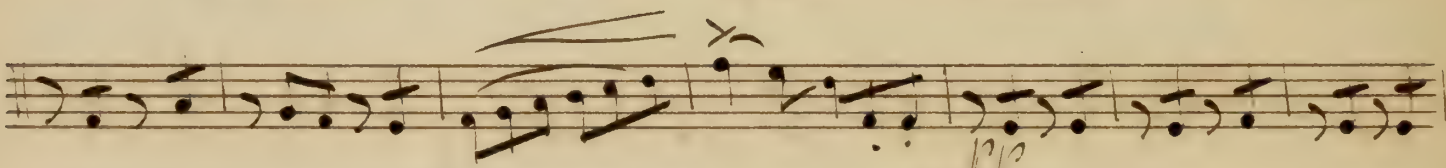
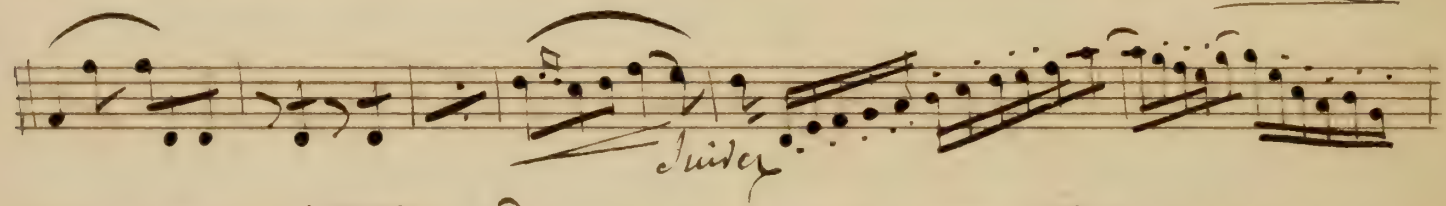
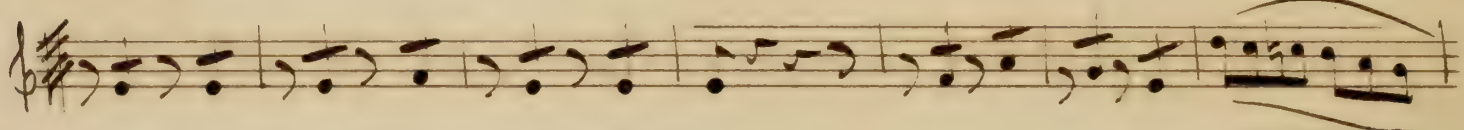
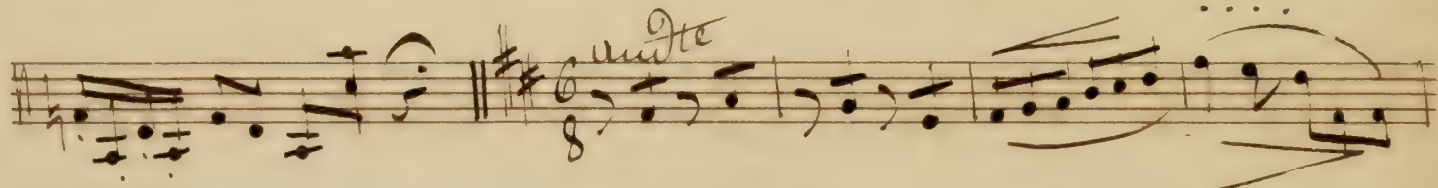
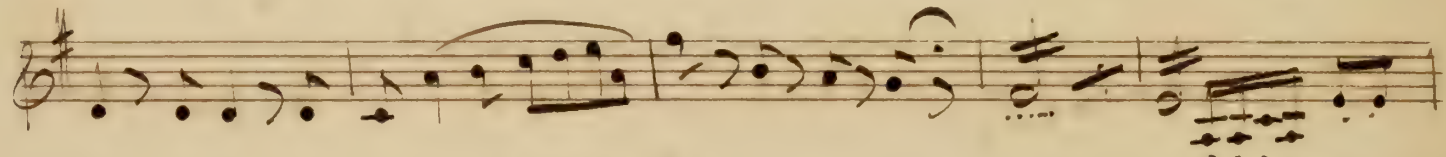
Handwritten musical score for No. 2, All. 6/8. The score is written on ten staves. The key signature is two sharps (F# and C#), and the time signature is 6/8. The piece begins with a forte (f) dynamic. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Performance instructions are written in Italian, including "arco" (arco), "pizz" (pizzicato), "rit" (ritardando), "all. 6/8" (allegretto 6/8), "a tempo" (a tempo), and "ritardando". The score concludes with a double bar line and a repeat sign.

No 3

Molto quasi adagio

la viola

c'est elle



all^o 2

pp

Plus lea monseigneur

ff

Donc

Suite

pizz

Suite

arco

rit

a tempo

f

p

Suite

Suite

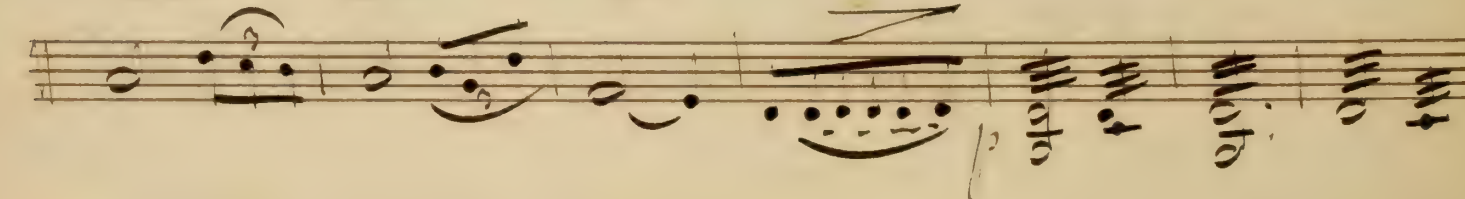
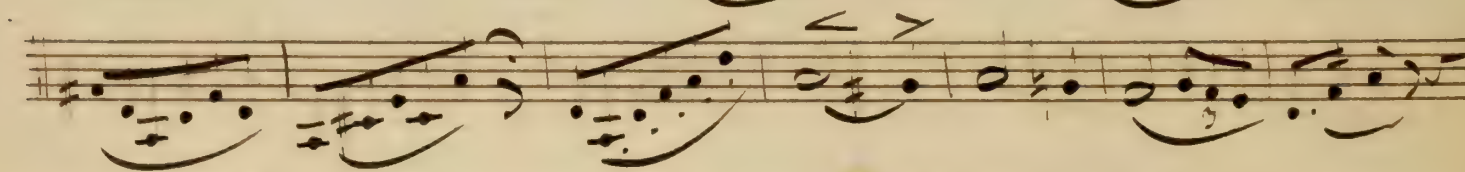
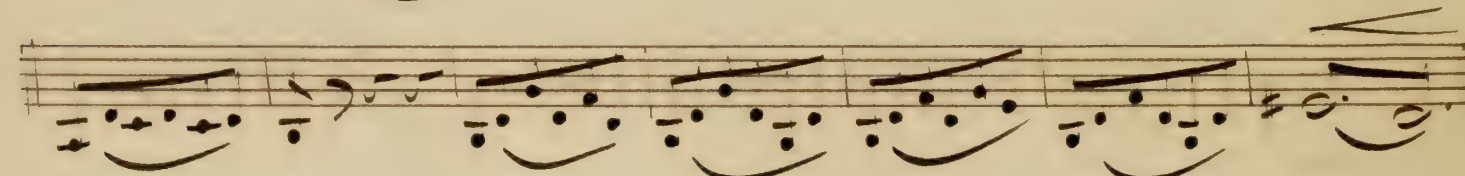
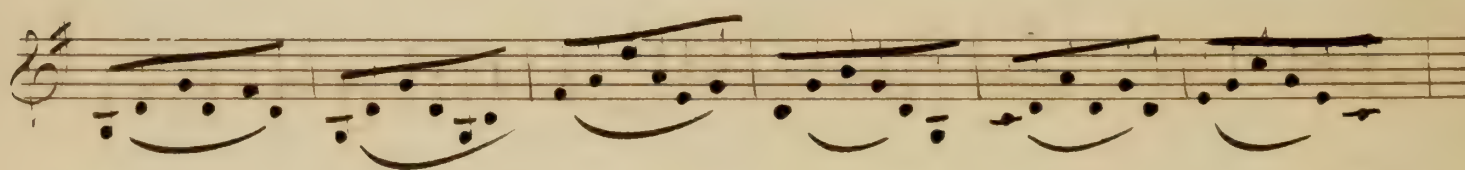
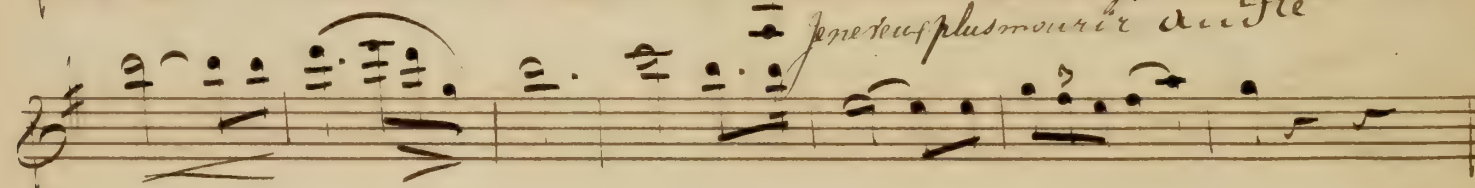
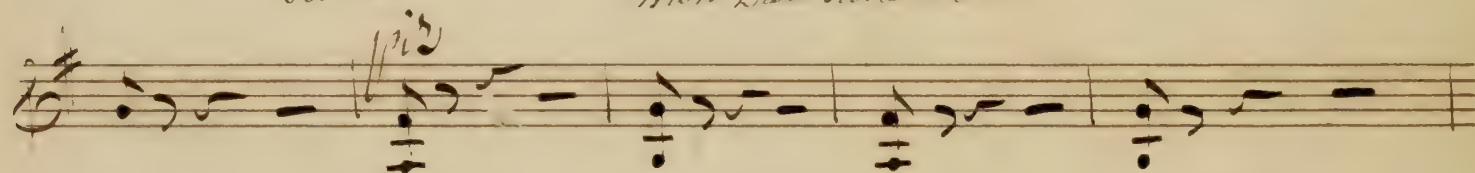
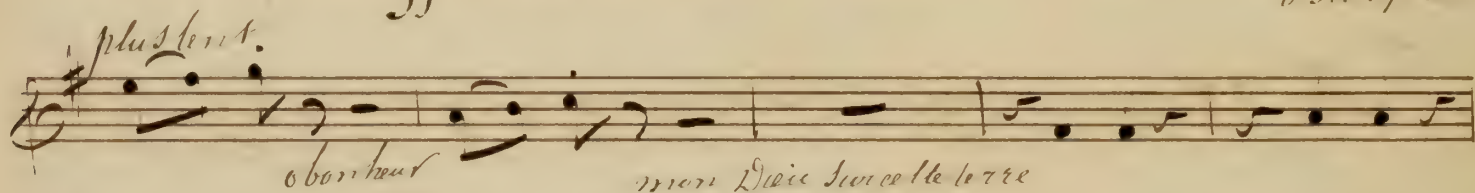
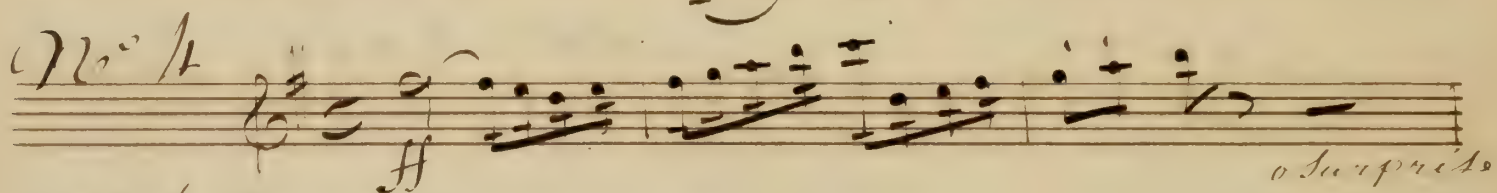
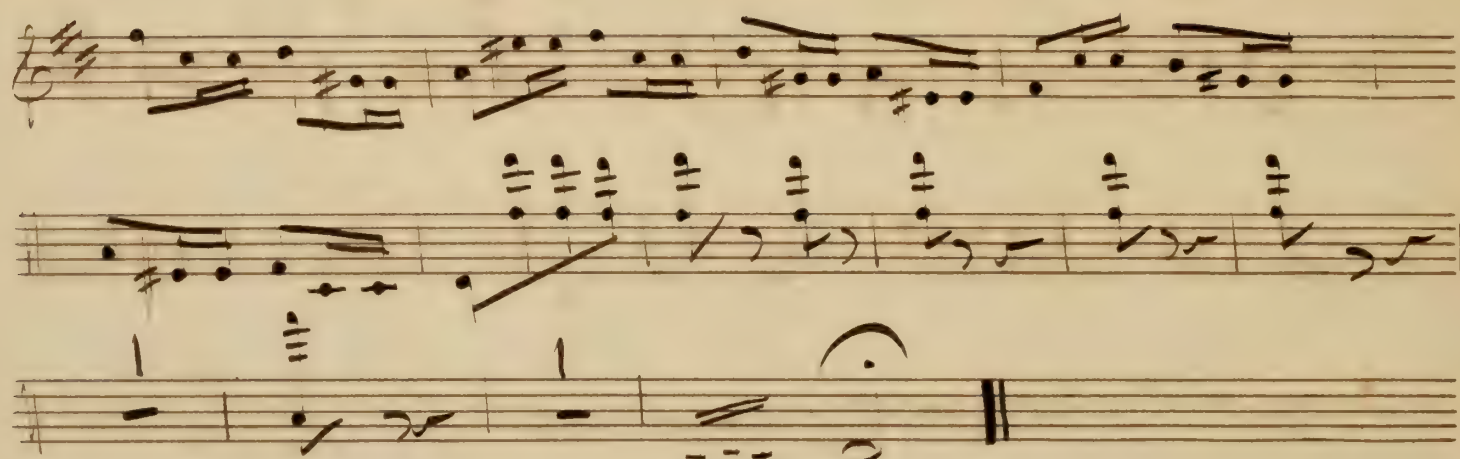
a tempo

A handwritten musical score for a string quartet, consisting of ten staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *forte* (f) and *pizz.* (pizzicato) are present. Tempo markings include *al tempo*, *allegro*, and *modto*. The score is written in a cursive, handwritten style on aged paper. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the middle of the piece. The notation is dense and expressive, with many slurs and ties indicating phrasing. The paper shows signs of age, with some discoloration and wear at the edges. The handwriting is fluid and characteristic of a composer or arranger from the late 19th or early 20th century. The overall impression is one of a personal, working manuscript rather than a formal printed score. The staves are numbered 1 through 10, and the music is written in a single system across all staves. The notation is in a standard musical shorthand, with clefs, key signatures, and time signatures clearly visible. The dynamics and tempo markings are written in italics, following common musical notation conventions. The score is a single system, meaning all staves are part of the same musical piece. The notation is a mix of eighth, sixteenth, and quarter notes, with some rests and slurs. The overall feel is one of a lively and expressive musical composition. The handwriting is a mix of clear and cursive, with some words like 'allegro' and 'modto' written in a more formal hand. The paper is a light brown color, suggesting it is quite old. The edges of the paper are slightly worn, and there are some small stains or marks. The overall appearance is that of a well-used, personal manuscript. The notation is a mix of standard musical symbols and some more idiosyncratic or shorthand notations. The dynamics and tempo markings are clearly legible, though some are written in a slightly informal hand. The score is a single system, and the notation is written across all ten staves. The key signature change is a notable feature, occurring in the middle of the piece. The overall impression is one of a composer's working draft, capturing a musical idea in a personal and expressive way. The notation is a mix of standard and shorthand, with some slurs and ties indicating phrasing. The paper is aged and shows signs of use, adding to the historical feel of the document. The handwriting is fluid and characteristic of a composer or arranger from the late 19th or early 20th century. The score is a single system, and the notation is written across all ten staves. The key signature change is a notable feature, occurring in the middle of the piece. The overall impression is one of a composer's working draft, capturing a musical idea in a personal and expressive way.

A handwritten musical score on 11 staves. The notation includes various note values, rests, and dynamic markings. The score is written in a single system across the staves. Key annotations include:

- f* (forte) at the beginning of the first staff.
- ff* (fortissimo) at the beginning of the second staff.
- Cre* (Crescendo) above the third staff.
- plus animé* (more animated) above the fourth staff.
- f* (forte) below the fourth staff.
- mf* (mezzo-forte) below the fifth staff.
- Cre* (Crescendo) below the fifth staff.
- ff* (fortissimo) below the sixth staff.
- plus lent* (more slow) above the seventh staff.
- Tempo* (Tempo) above the eighth staff.
- ff* (fortissimo) below the ninth staff.

The score concludes with a double bar line and a final *ff* marking on the eleventh staff.



The musical score is written on 13 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has the annotation *piu: invece* above it. The third staff has *recit* above and *Allo modio* below. The fourth staff has *for* above. The fifth staff has *pa tre* below. The sixth staff has the lyrics *Sous ma Voile l'on de Voile requets et don* below. The seventh staff has *leur* below. The eighth staff has *mour* below. The ninth staff has *mour* below. The tenth staff has *mour* below. The eleventh staff has *No sto mai sto* above. The twelfth staff has *f* below. The thirteenth staff has *f* below.

Handwritten musical score for a piece titled "Si Jesus". The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features various rhythmic values, including eighth and sixteenth notes, and rests. The second staff has a dynamic marking of *ff* or. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *plus animé*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *p*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *f*. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *f*. The piece concludes with a double bar line.

ff or

p

plus animé

f

p

f

f

f

f

Si Jesus

Vient d'arriver

N^o 5.

Handwritten musical score for a piece titled "Suite 7". The score is written on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features various rhythmic values, including eighth and sixteenth notes, and rests. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*. The piece concludes with a double bar line.

f

f

Suite 7

Handwritten musical score on page 15, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings like *pp*, *f*, *crec*, and *dim*. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- pp* (pianissimo) at the beginning of the first staff.
- f* (forte) in the third staff.
- pp* (pianissimo) in the fourth staff.
- crec* (crescendo) and *dim* (diminuendo) in the eighth staff.
- tempo* marking above the eighth staff.
- Andte* (Andante) marking above the sixth staff.
- Andte* (Andante) marking above the fifth staff.
- Andte* (Andante) marking above the fourth staff.
- Andte* (Andante) marking above the third staff.
- Andte* (Andante) marking above the second staff.
- Andte* (Andante) marking above the first staff.

No 4

Allegro

ff

ff

ff

Andez

ff

ou donc est elle

lire la vie

Andez

main le main

allto.

monseigneur

andte amato.

arco

mf

mf

mf

mf

mf

mf

mf

mf

mf

Handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is written in a single system across the staves.

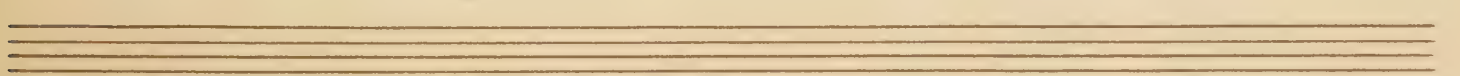
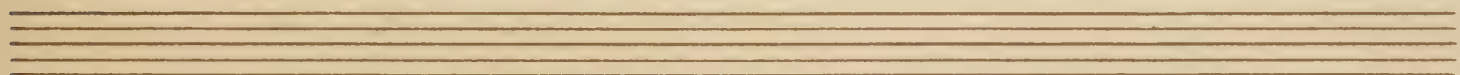
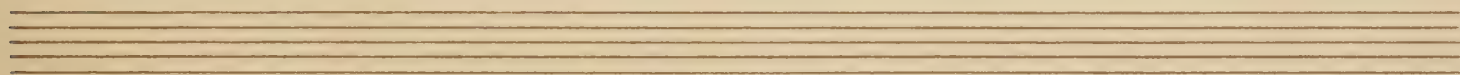
Key markings and annotations include:

- 2* (above the first staff)
- 1* (above the second staff)
- Andante* (above the second staff)
- 2* (above the third staff)
- mf* (below the third staff)
- p* (below the fourth staff)
- f* (below the fourth staff)
- 8* (below the fifth staff)
- loco* (above the sixth staff)
- ff* (below the sixth staff)
- ppp* (below the seventh staff)
- divisi* (above the eighth staff)
- Solisti* (above the eighth staff)
- loco* (above the eighth staff)
- Cres* (below the ninth staff)
- Surdines* (above the tenth staff)
- par don* (below the tenth staff)

all. No 10 Sans Sordine

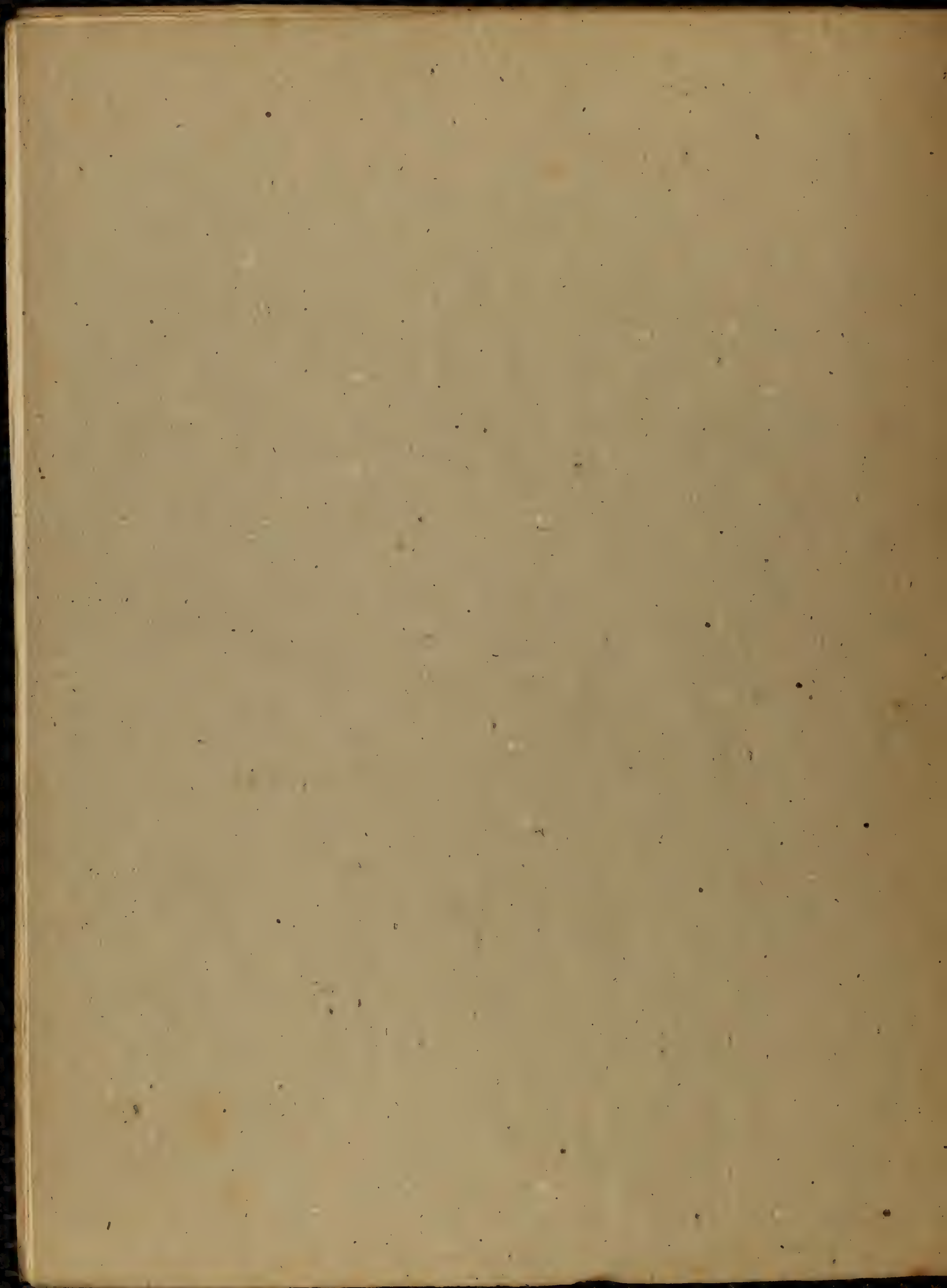
19

A handwritten musical score on six staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains a half note, a quarter note, and a half note, followed by a double bar line. Above the staff, the tempo and performance instructions "all. No 10" and "Sans Sordine" are written. Below the staff, the dynamic marking "ffor" is present. The second staff continues the melody with a series of eighth notes. The third staff features a series of eighth notes and a half note. The fourth staff contains a series of eighth notes and a half note. The fifth staff shows a series of eighth notes and a half note. The sixth staff concludes the piece with a double bar line and a final note.



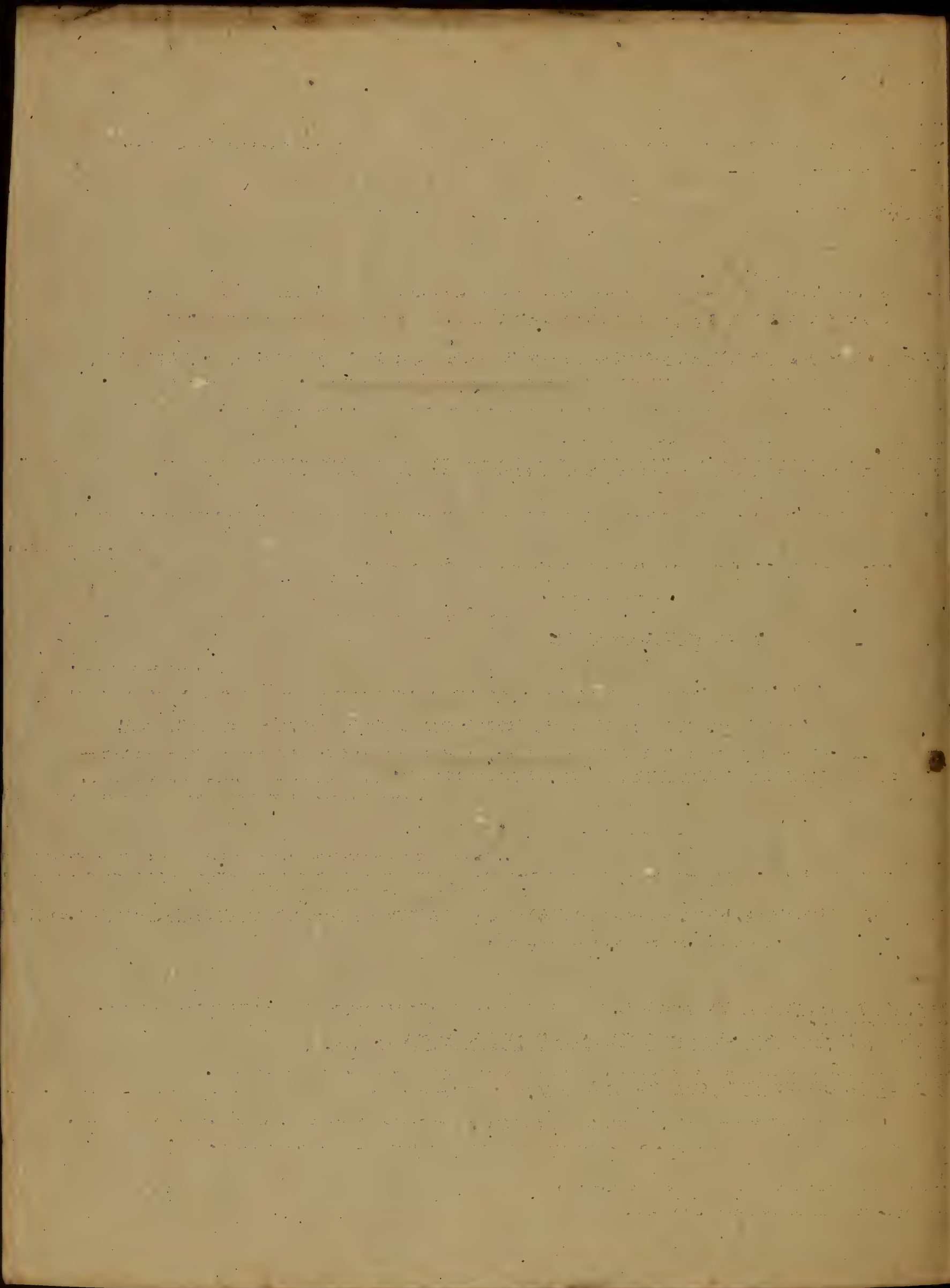
Stefano

Charles du Cameroun



l'Esclavage du Camoëns

Violino 1^o

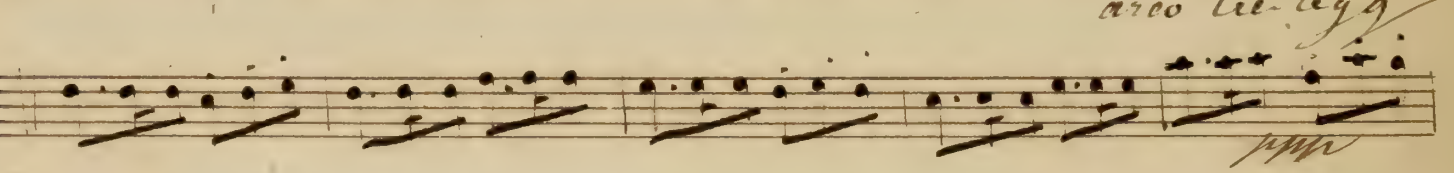
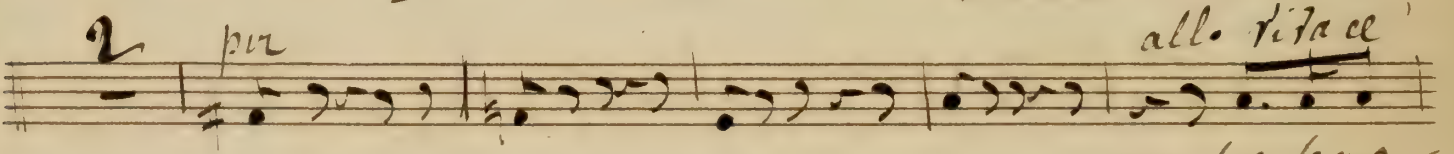
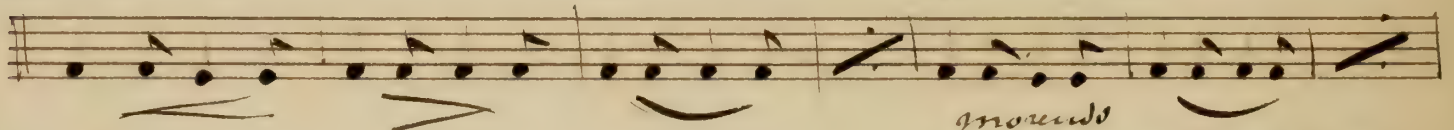
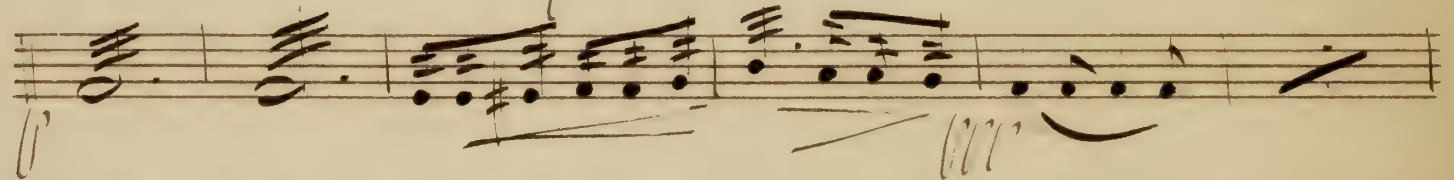
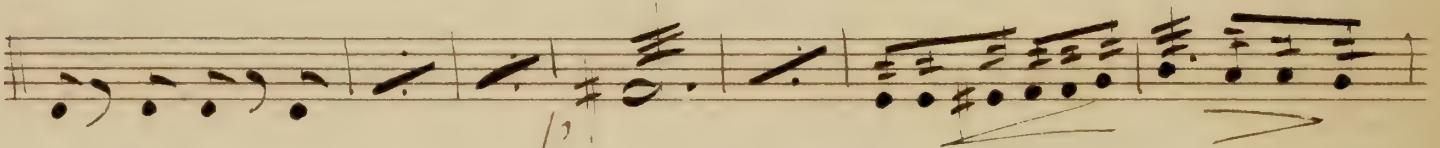
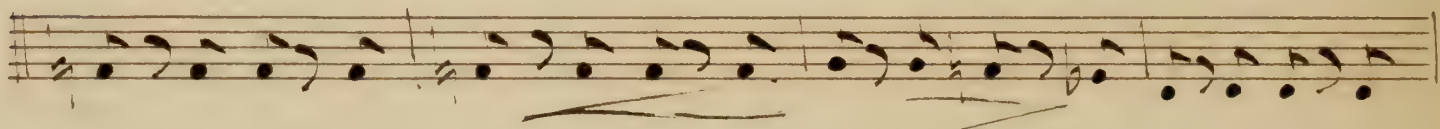
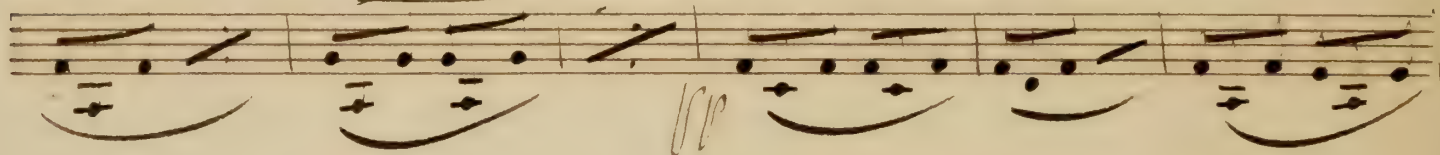
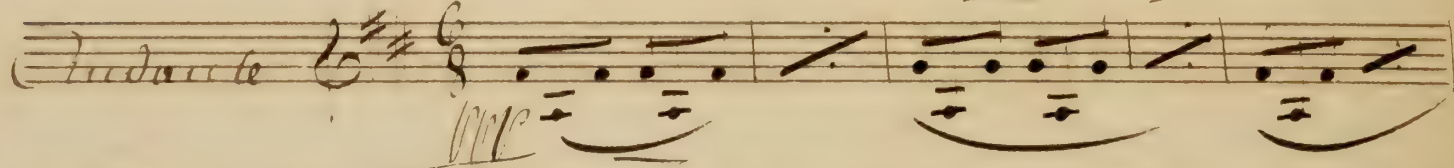


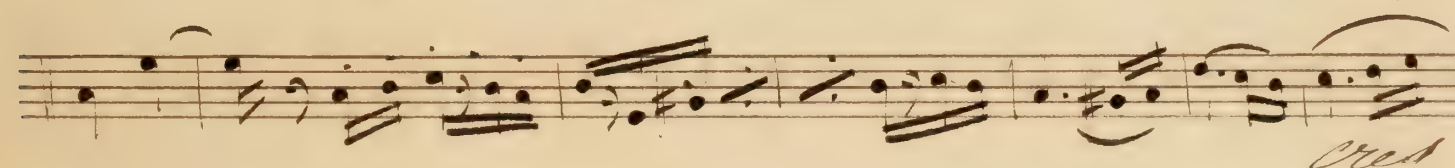
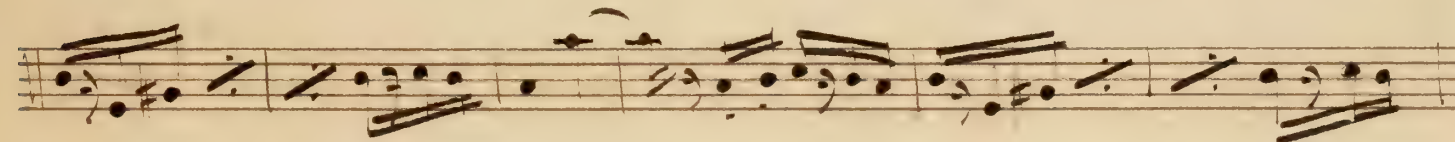
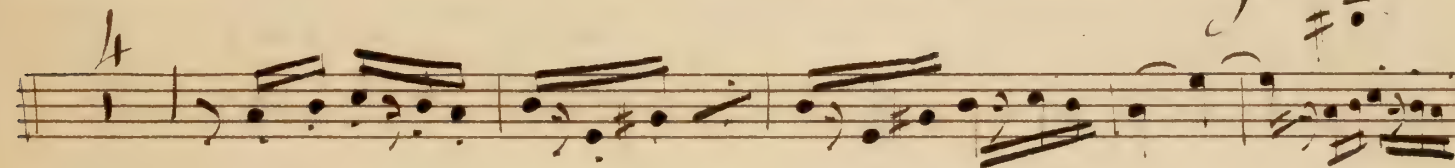
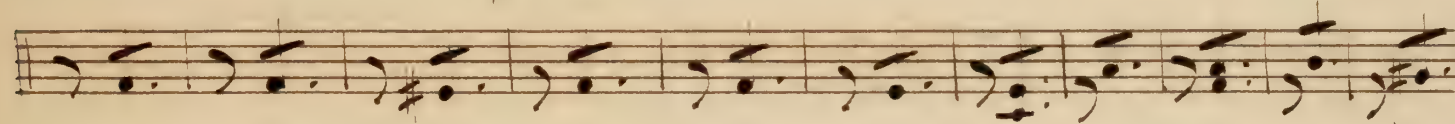
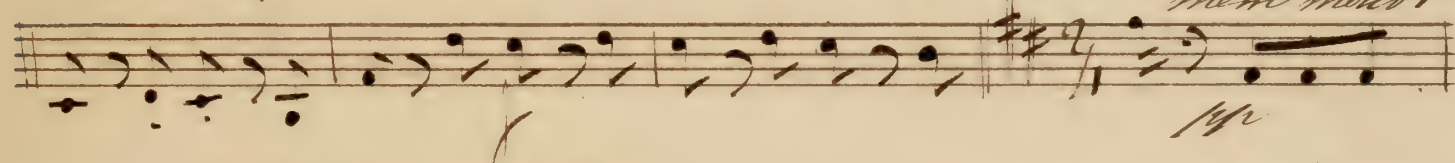
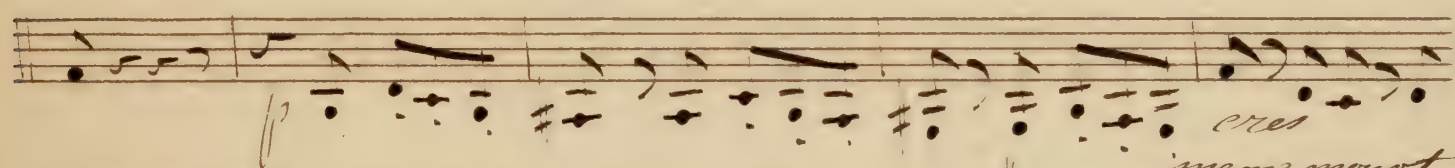
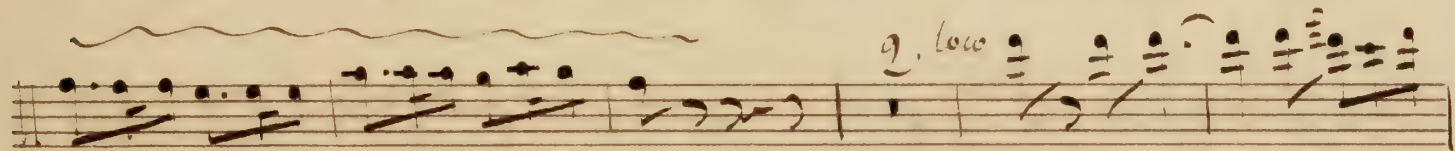
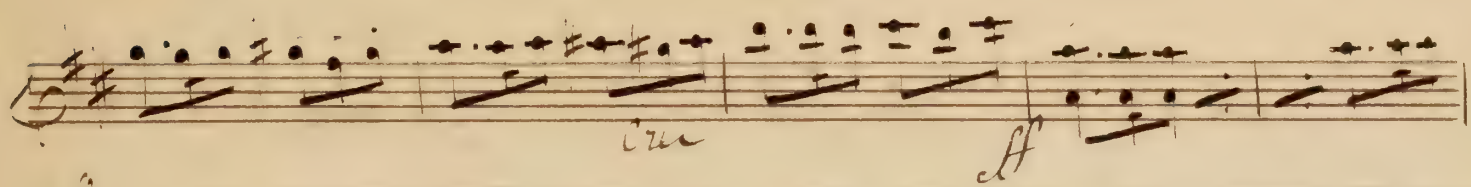
Violino 1^{mo}

Esclaire du Camoens.

Couverture

très Doux et lié





A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The key signature has one sharp (F#). The score is divided into sections by wavy lines. Annotations include:

- Cres* (Crescendo) on the second staff.
- Cres* and *A* (Allegro) on the third staff.
- lento* (Lento) on the fourth staff.
- dimin* (Diminuendo) on the fourth and seventh staves.
- meno mosso* (Meno mosso) on the seventh staff.
- A* (Allegro) on the eighth staff.
- lento* (Lento) on the tenth staff.
- Rehearsal marks *8* and *2* at the beginning of the eighth and tenth staves, respectively.

The manuscript is written in brown ink on aged, slightly discolored paper.

Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, possibly from the 18th or 19th century.

Key markings and annotations include:

- rit* (ritardando) on the third staff.
- dim* (diminuendo) on the third staff.
- more in quest* on the second staff.
- low* on the eighth staff.
- 8* (octave) marking on the eighth staff.
- ff* (fortissimo) on the eighth staff.
- ff* (fortissimo) on the ninth staff.
- ff* (fortissimo) on the tenth staff.
- ff* (fortissimo) on the eleventh staff.
- ff* (fortissimo) on the twelfth staff.

The score concludes with a double bar line and a final flourish on the twelfth staff.

16^e 1^{re} *anc* *cl* *pp* *6*
on parle *fin*
Heureuse Choe
arco *pp* *pp*
 3.
fin
arco
cl *pp*
doux
 3.
f *f*

16:2
all: 3/4

f *pp* *arco* *pizz* *arco* *pp* *rit* *à tempo* *suivrez* *mf* *ff* *p* *f* *f* *p* *arco* *pizz* *arco* *f* *pizz* *arco* *pp* *pp* *suivrez à tempo* *riten*

No 3

Moderato qua si adagio

la voile est elle...

Andante

suivent

Donc

Allegro

f

p

all^o 2

Phoebe monsigneur

pp

Forza

suivrez

suivrez

suivrez

arco

a tempo

f

p

suivrez

f

suivrez

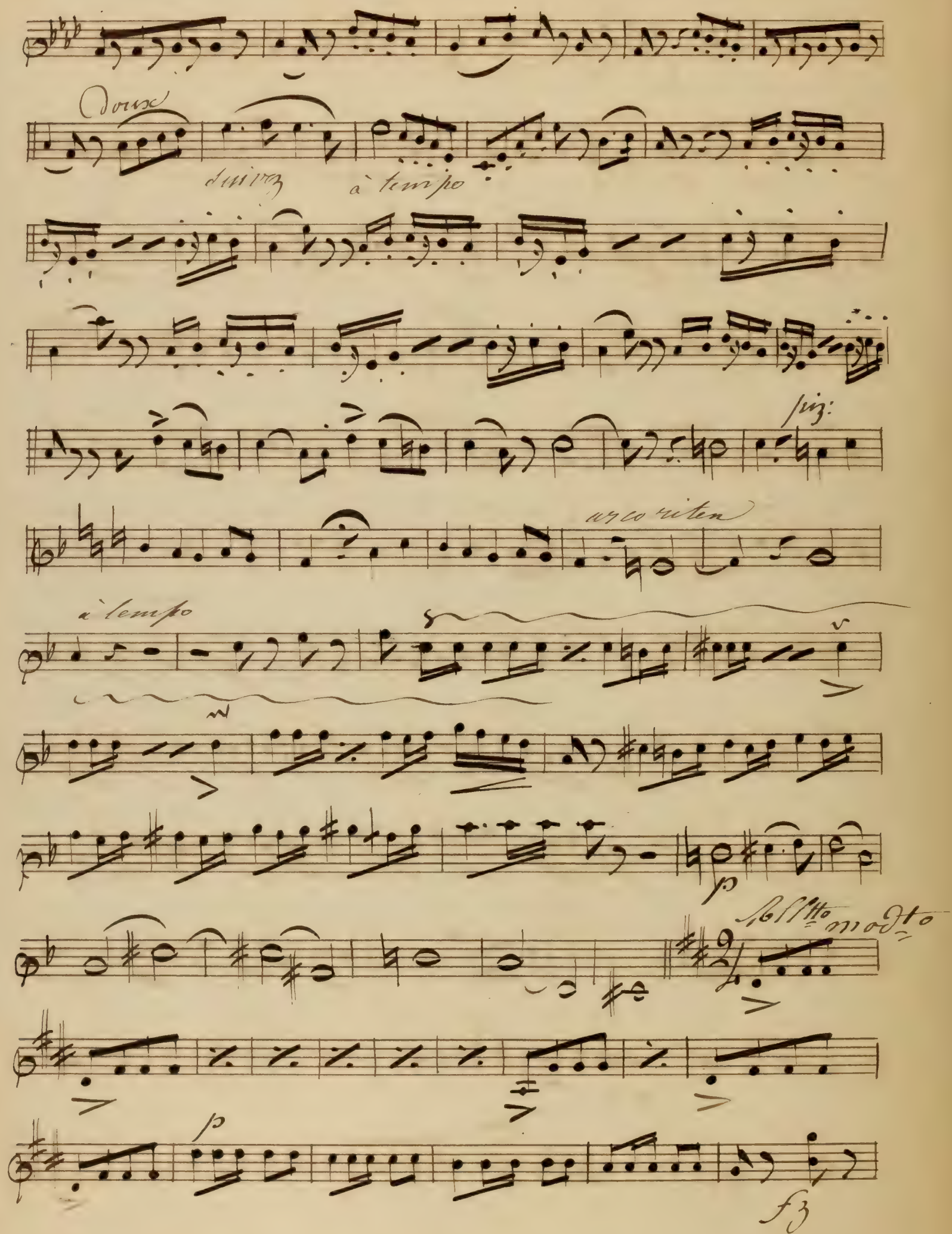
suivrez

a tempo

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Douce* (written above the second staff)
- diving* (written below the second staff)
- à tempo* (written below the second staff)
- allegro riten* (written above the sixth staff)
- à tempo* (written below the sixth staff)
- Allegro molto* (written above the eighth staff)
- fz* (written below the tenth staff)



Handwritten musical score on page 11, featuring ten staves of music. The notation includes various dynamics and performance instructions:

- Staff 1: *p* (piano), *f* (forte), *pp* (pianissimo).
- Staff 2: *f* (forte).
- Staff 3: *pp* (pianissimo), *f* (forte).
- Staff 4: *cres* (crescendo).
- Staff 5: *p* (piano).
- Staff 6: *plus animé* (more animated).
- Staff 7: *f* (forte), *mf* (mezzo-forte), *cres* (crescendo), *ff* (fortissimo).
- Staff 8: *ff* (fortissimo).
- Staff 9: *ff* (fortissimo).
- Staff 10: *plus lent* (more slowly), *p* (piano).

tempo

ff

o surprise

plus lent o bonheur mon Dieu sur cette terre

fin

arco

rit

Je ne veux plus mourir au

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics are written in French and include the following phrases:

- finis d'un vers* (written above the 7th staff)
- Mes vœux* (written above the 8th staff)
- Procit* (written below the 8th staff)
- All: mod^{to}* (written below the 8th staff)
- for* (written below the 9th staff)
- patrie avec te* (written above the 9th staff)

The score concludes with a key signature change to three sharps (F#, C#, G#) and a time signature change to 6/8, followed by a double bar line and the number 13.

Sous ma voile Non de voir le regrets et Dou-

leur *heureux jour*

16 *more*

ff *mo*

Andte maestoso

f *p*

ffor

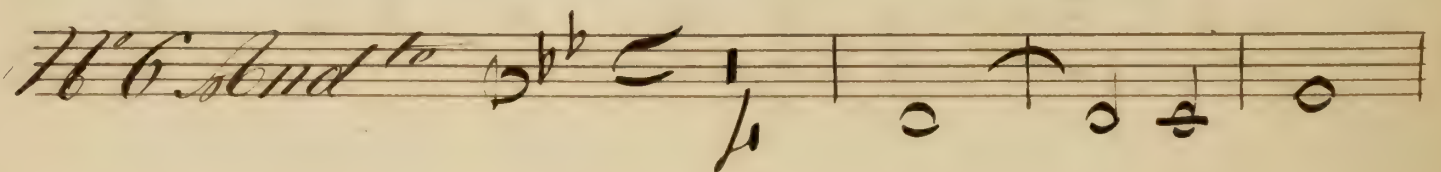
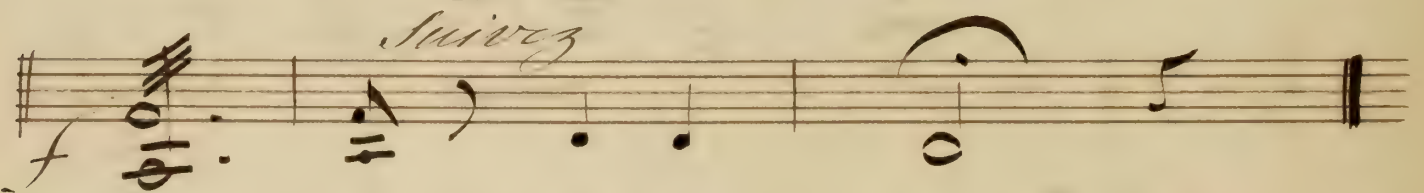
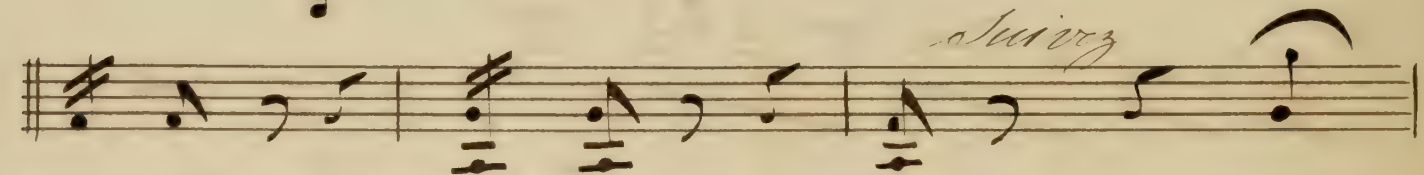
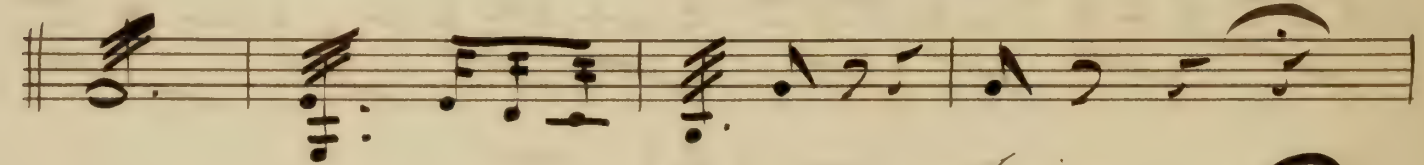
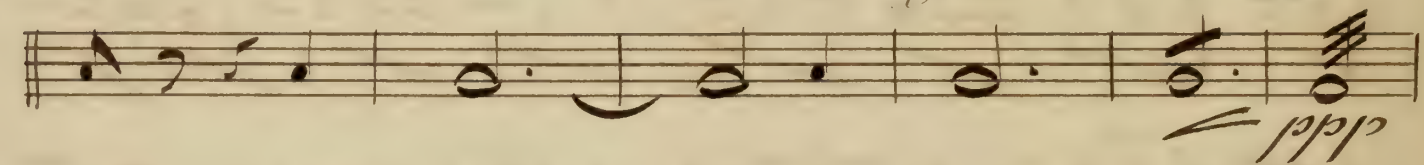
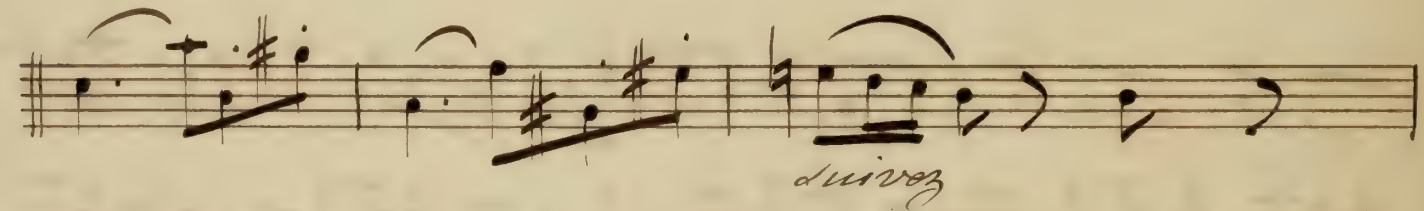
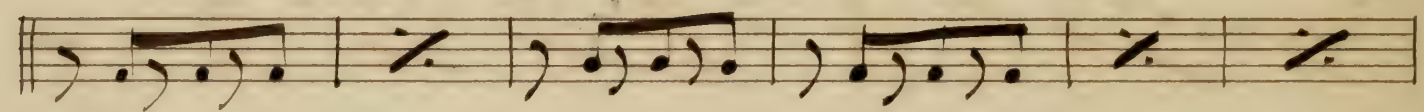
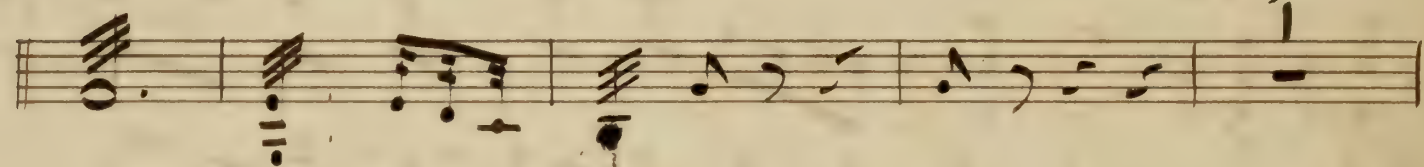
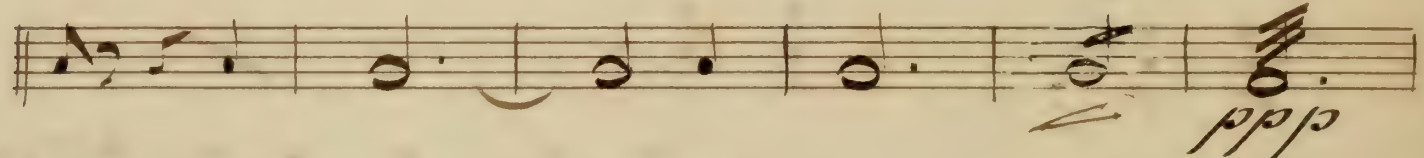
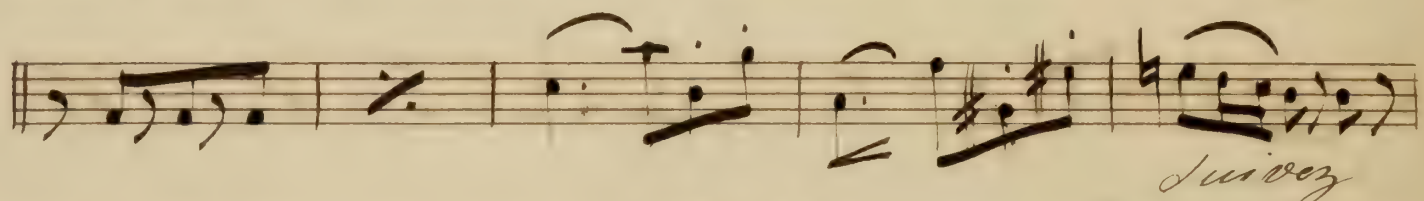
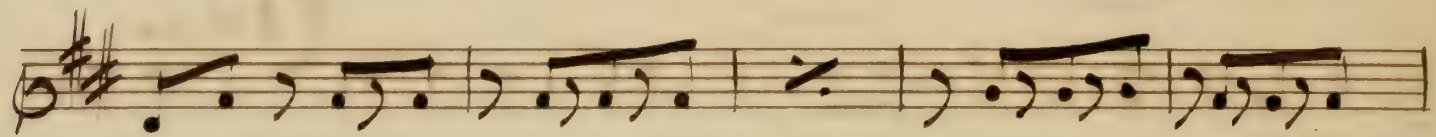
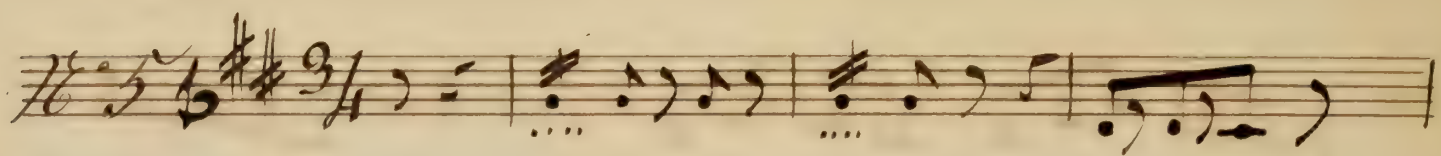
sui voz

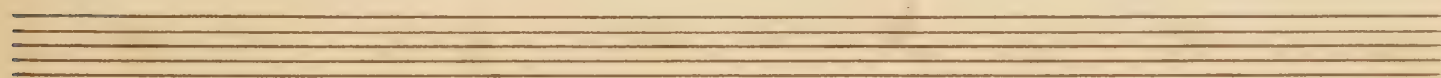
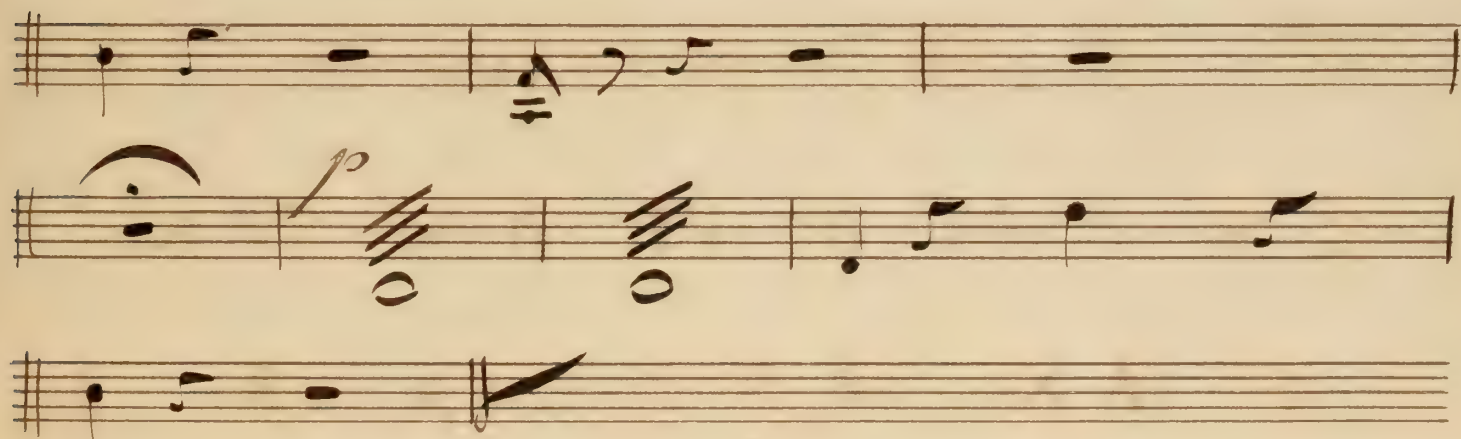
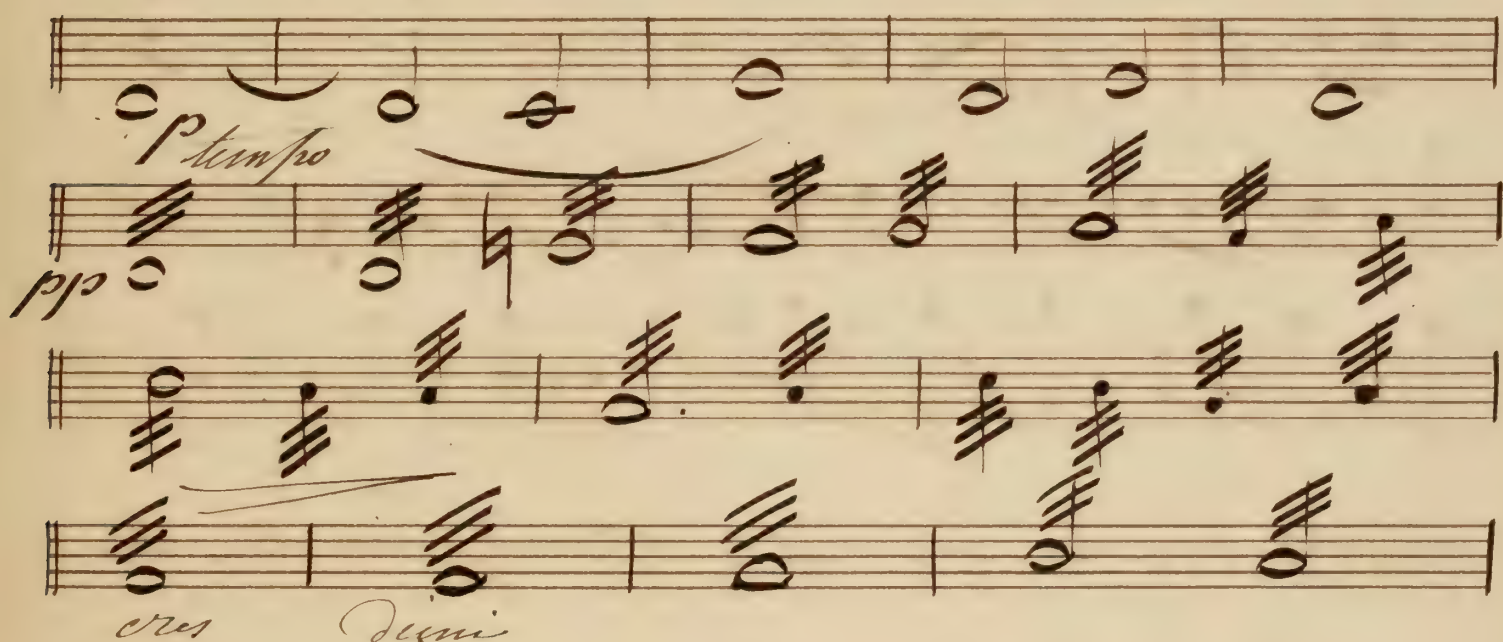
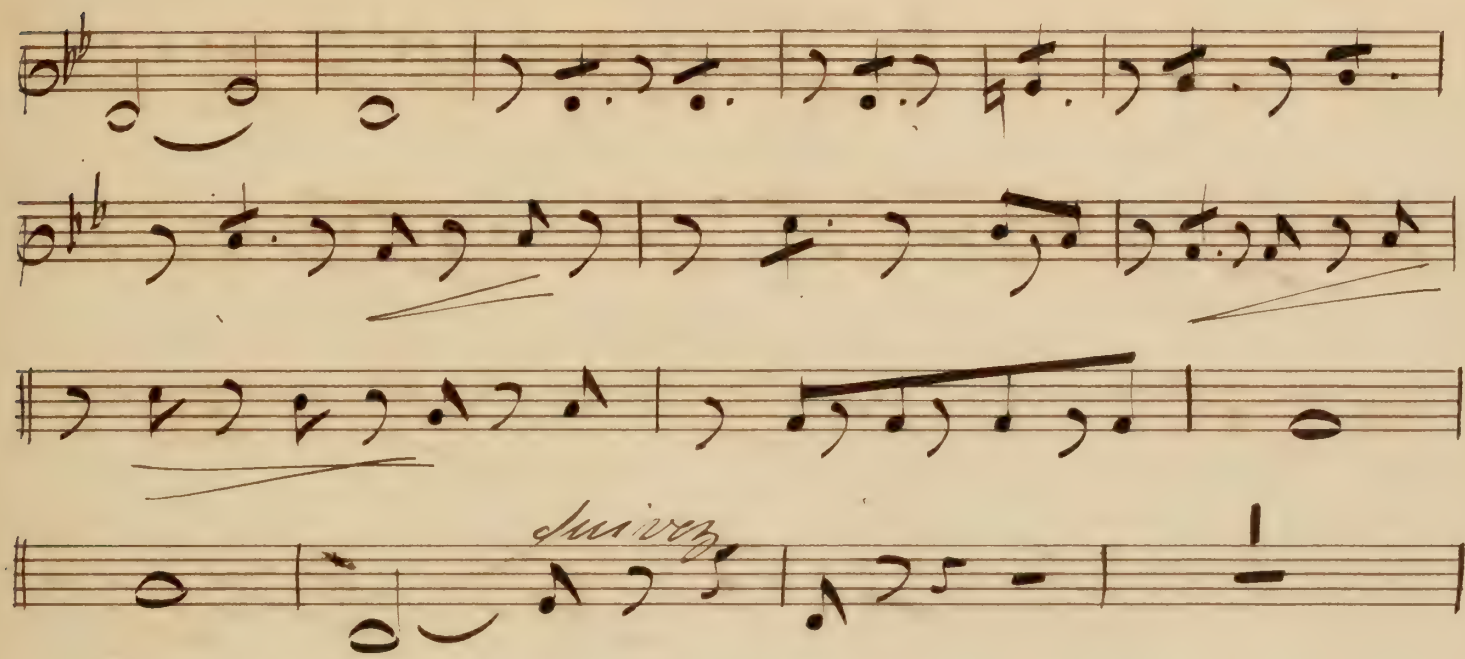
plus uni me

Je le dir

cres
f

vient l'anne





16^{te} *alt. Mod.* $\frac{6}{8}$

ff

pp

pp

suivz

ff

ou donc est elle

Sire la voi

ai

suivz

Handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The key signature is B-flat major (two flats). The score is annotated with several phrases and musical directions:

- Alfite main tenant* (written above the second staff)
- mon seigneur* (written below the third staff)
- acc. te con moto* (written above the fourth staff)
- arco* (written below the fifth staff)
- vous suivez* (written above the seventh staff)
- f* (written above the eighth staff)
- vous le rendra* (written below the ninth staff)
- vous le rendra* (written below the tenth staff)
- arco* (written below the eleventh staff)

The score concludes with a double bar line and a repeat sign at the end of the eleventh staff.

Handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, beams, and clefs. Dynamics and performance instructions are written in italics throughout the score.

Key markings and instructions include:

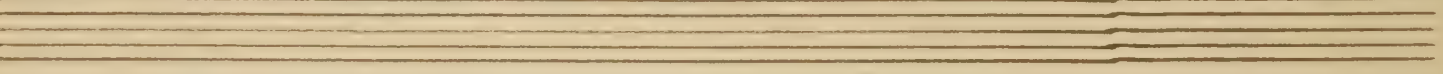
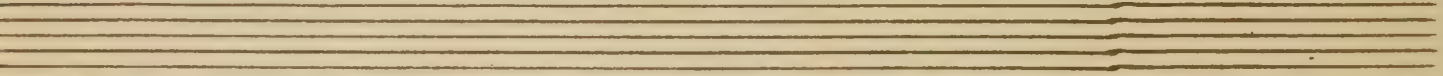
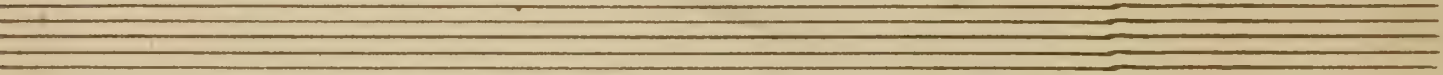
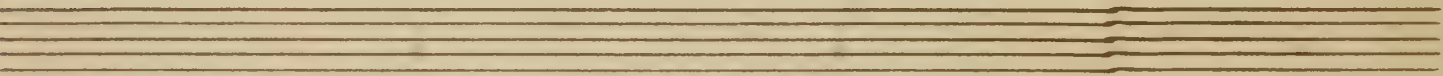
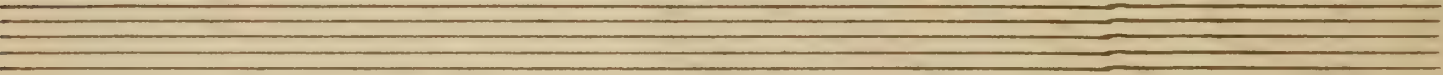
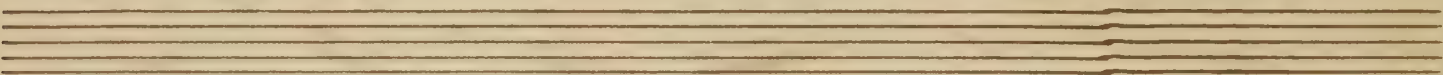
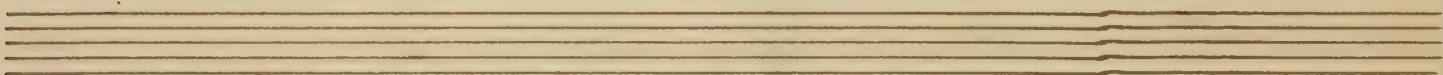
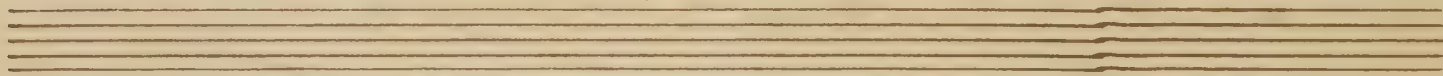
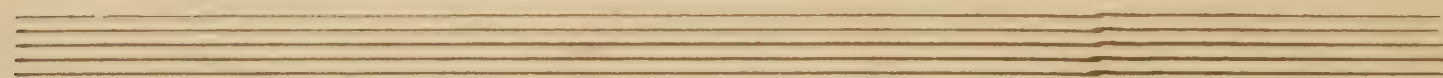
- 2* (measure 1, staff 1)
- 141243* (above staff 2)
- 2* (measure 10, staff 3)
- fin* (below staff 3)
- p* (below staff 4)
- f* (above staff 5)
- loco* (above staff 6)
- ff* (below staff 6)
- ppp* (below staff 7)
- Divisi* (above staff 8)
- & Divisi* (above staff 8)
- loco* (above staff 8)
- cres* (below staff 9)
- survives* (above staff 10)
- pardon ppp* (below staff 10)

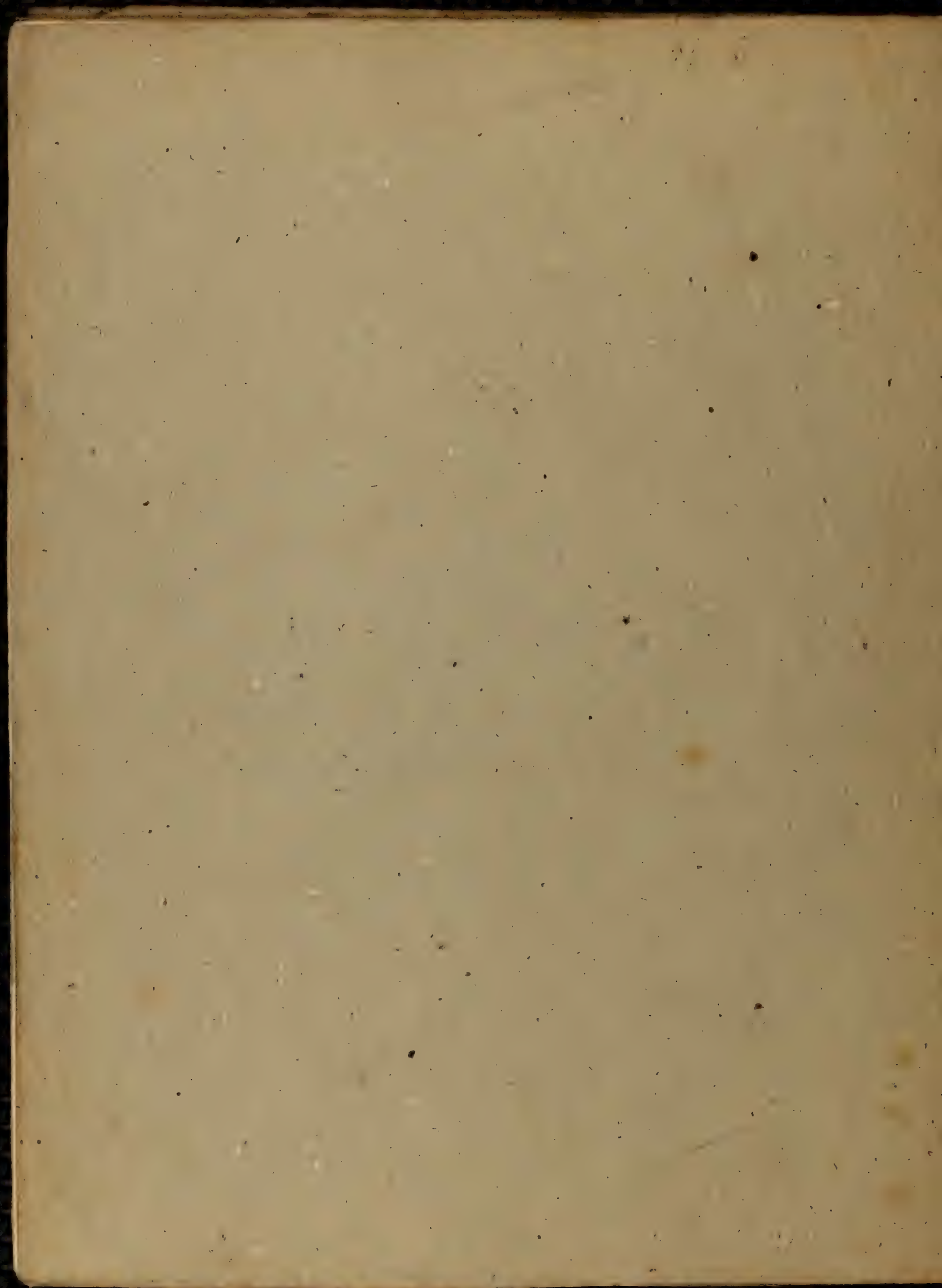
Allegro Molto *For*

Two Violins

The musical score is written for two violins. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegro Molto'. The first staff contains a treble clef and a key signature change. The notation includes various note values, rests, and dynamic markings. The score is written in a cursive, handwritten style.

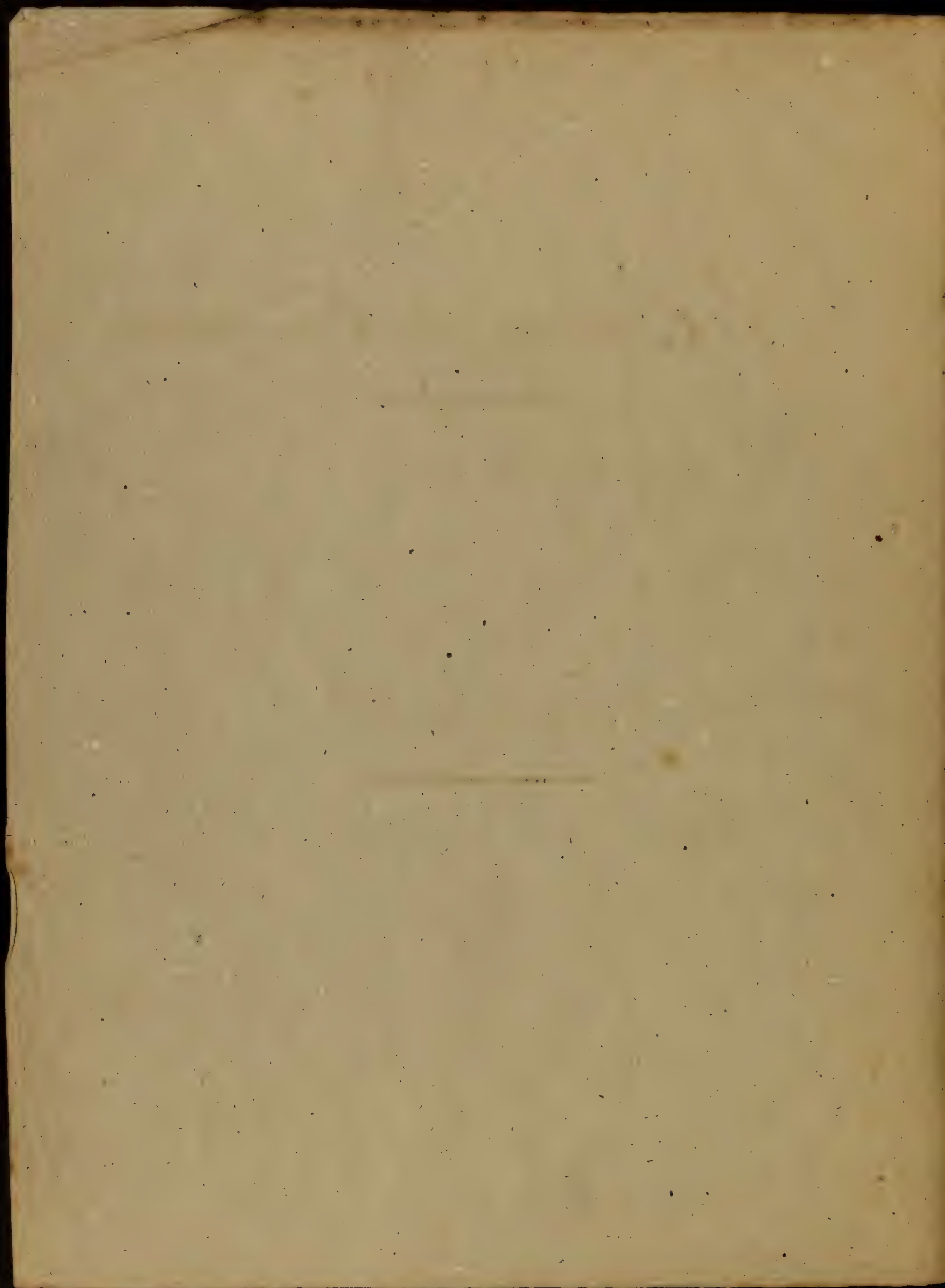






Pop
1 Esclave du Camoëns

Violino 1^o



Grand

Le Grand

Esclave du Camoers.

Violino 1^o

Overture

très doux et lié

Ludante

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo/mood is indicated as *très doux et lié*. The first staff has a *ppp* marking. The second staff has a *ppp* marking. The third staff has a *ppp* marking. The fourth staff has a *ppp* marking. The fifth staff has a *ppp* marking. The sixth staff has a *ppp* marking. The seventh staff has a *ppp* marking. The eighth staff has a *ppp* marking. The ninth staff has a *ppp* marking. The tenth staff has a *ppp* marking.

Dynamic markings include *ppp* (pianissimo) and *ppp* (pianissimo). The tempo/mood is indicated as *très doux et lié*. The score includes various musical notations such as notes, rests, and slurs.

At the bottom of the page, there are additional markings: *morendo*, *all. vivace*, and *arco très legg.*

Handwritten musical score on page 3, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings like *cres*, *f*, *loco*, and *meine morit*. The score is written in a cursive, handwritten style on aged paper.

The score consists of several systems of staves. The first system includes a treble clef and a key signature of one sharp (F#). The second system includes a bass clef and a key signature of one sharp (F#). The third system includes a treble clef and a key signature of one sharp (F#). The fourth system includes a bass clef and a key signature of one sharp (F#). The fifth system includes a treble clef and a key signature of one sharp (F#). The sixth system includes a bass clef and a key signature of one sharp (F#). The seventh system includes a treble clef and a key signature of one sharp (F#). The eighth system includes a bass clef and a key signature of one sharp (F#). The ninth system includes a treble clef and a key signature of one sharp (F#). The tenth system includes a bass clef and a key signature of one sharp (F#).

Dynamic markings include *cres* (crescendo), *f* (forte), *loco* (loco), and *meine morit* (meine morit). The score also includes various musical symbols such as clefs, key signatures, and rests.

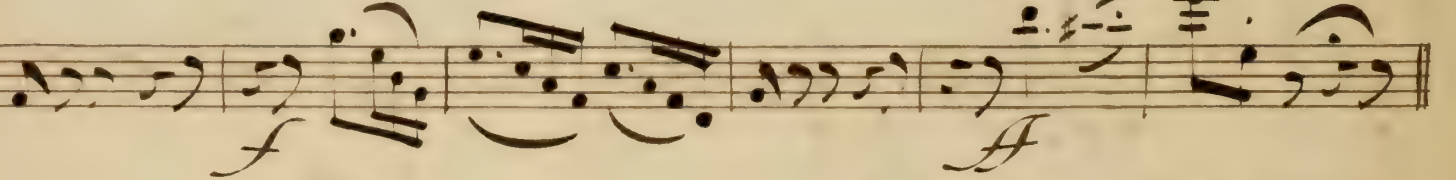
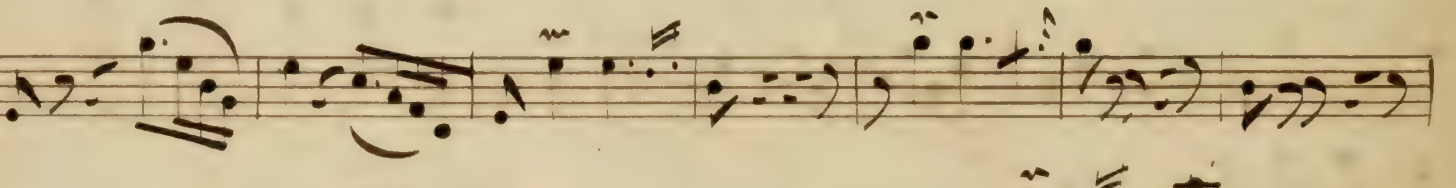
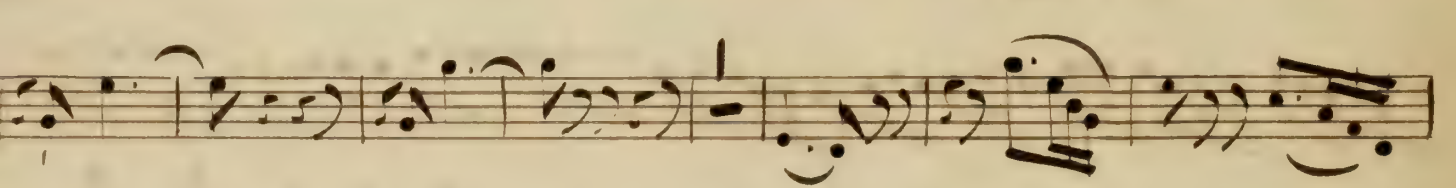
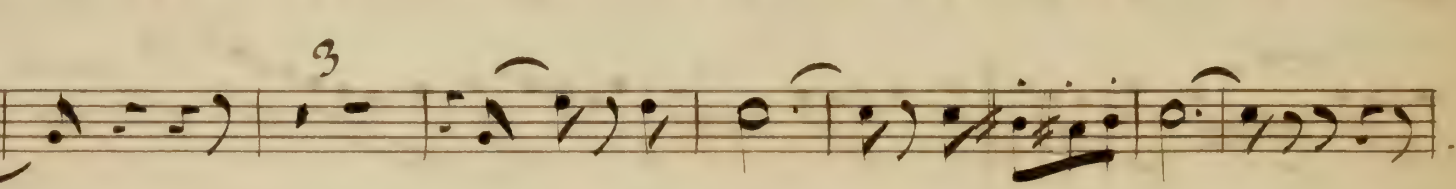
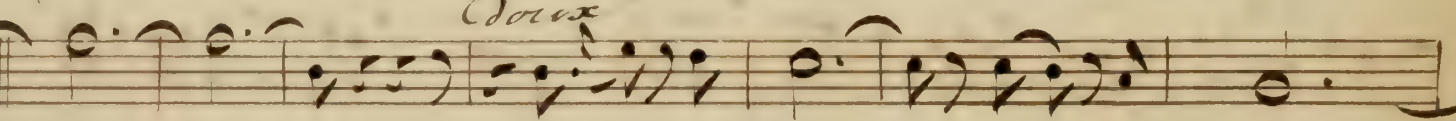
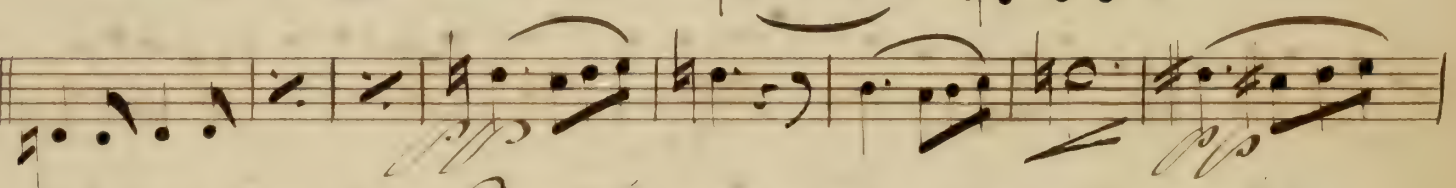
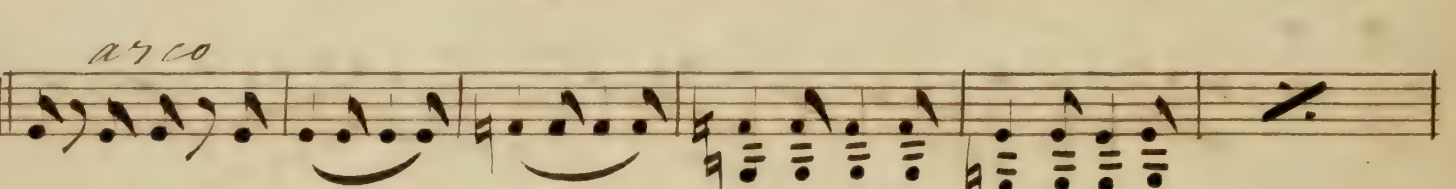
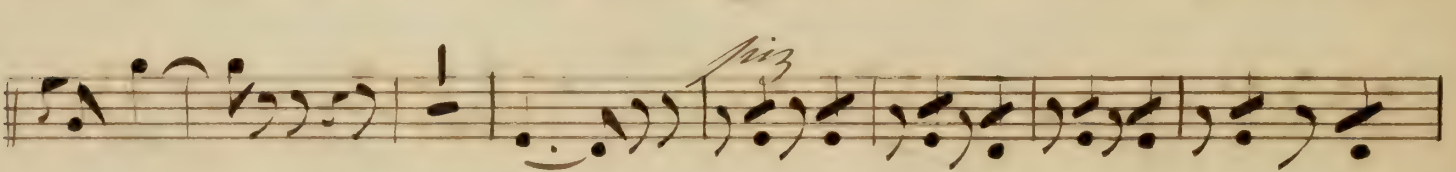
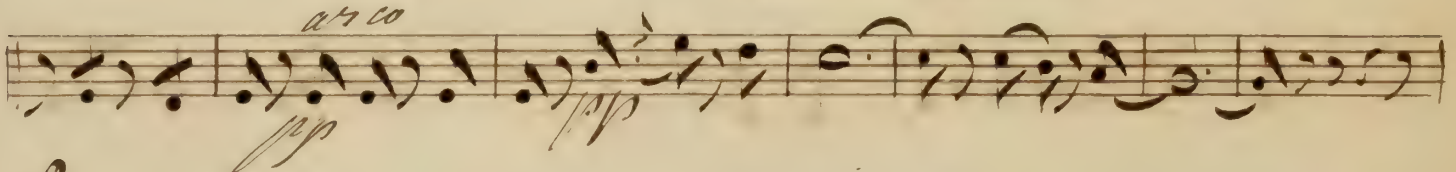
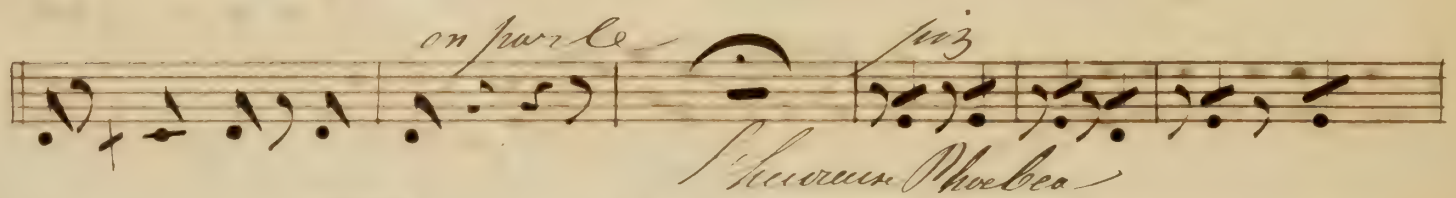
This page contains a handwritten musical score consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and slurs. Performance instructions are written in italics below the staves, including "cres", "p", "cres", "p", "cres", "loco", "ff", "Vini", "ppp", "Vini", "ppp", "meno mosso", and "ff". The score is divided into several measures, with some measures containing multiple notes and rests. The overall style is that of a personal manuscript or a composer's draft.

This page contains a handwritten musical score consisting of 12 staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is written in a cursive, handwritten style. Key annotations include:

- loco*: Appears above the second staff and below the tenth staff.
- meno mosso*: Written below the third staff.
- rit. suis*: Written below the third staff.
- ff*: A fortissimo marking located below the eighth staff.

The musical notation features a variety of note values, including eighth and sixteenth notes, as well as rests. Some staves have multiple beams connecting notes, indicating rapid passages. The overall layout is typical of a personal manuscript or a composer's draft.

N° 1



Handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- all^o* (all' o) at the beginning of the first staff.
- arco* (arco) and *pizz* (pizzicato) markings on the second and third staves.
- ppp* (pianissimo) and *f* (forte) dynamic markings throughout the score.
- à tempo* (a tempo) markings on the fourth and ninth staves.
- riten* (ritardando) marking on the ninth staff.
- suivrez* (suivrez) markings on the second, fourth, sixth, and eighth staves.
- arco* (arco) markings on the third, fifth, seventh, and eighth staves.
- pizz* (pizzicato) marking on the third staff.
- f* (forte) and *p* (piano) dynamic markings on the fifth and sixth staves.
- ppp* (pianissimo) marking on the seventh staff.
- arco* (arco) marking on the eighth staff.
- pizz* (pizzicato) marking on the eighth staff.
- ppp* (pianissimo) marking on the ninth staff.
- riten* (ritardando) marking on the ninth staff.
- f* (forte) marking on the tenth staff.

26° 3

Molto quasi adagio

lavora - patella

ante

meno

Dover

f

f

Allegro

All^o 2

Phoe bea mon seigneur

pp

pp

Donne

sings

fizz.

Suivez

arco

a tempo

mit

f

suivre

f

suivre

a tempo

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Don* (written above the second staff)
- suivra* (written below the second staff)
- à tempo* (written below the second staff)
- arco riten* (written above the sixth staff)
- piu à tempo* (written above the sixth staff)
- all^{mo} 2^o mod^{to}* (written above the eighth staff)
- p* (piano) markings on the eighth, ninth, and tenth staves.
- f* (forte) markings on the ninth and tenth staves.
- ppp* (pianissimo) marking on the tenth staff.

A handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The score is divided into several sections by double bar lines. The first section consists of the first four staves, featuring a melody in the upper staves and a bass line in the lower staves. The second section consists of the next four staves, featuring a melody in the upper staves and a bass line in the lower staves. The third section consists of the final three staves, featuring a melody in the upper staves and a bass line in the lower staves. The score is written in a clear, legible hand, with some corrections and additions visible. The paper is aged and slightly discolored.

f

pp

crus

p

plu animé

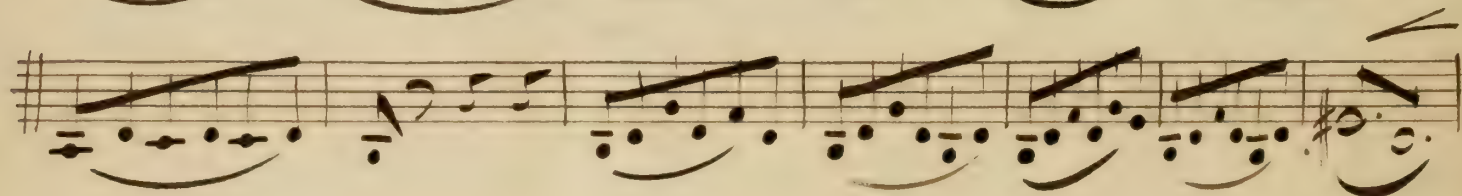
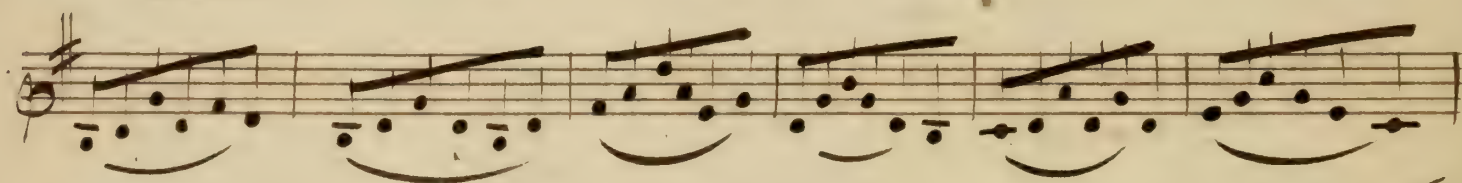
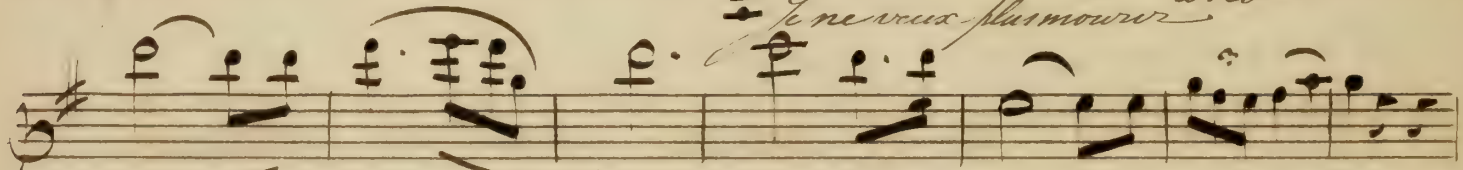
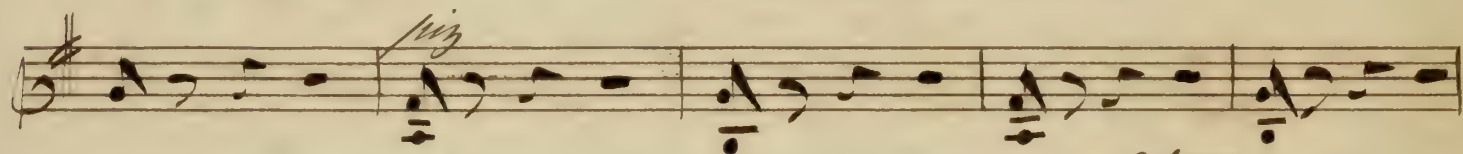
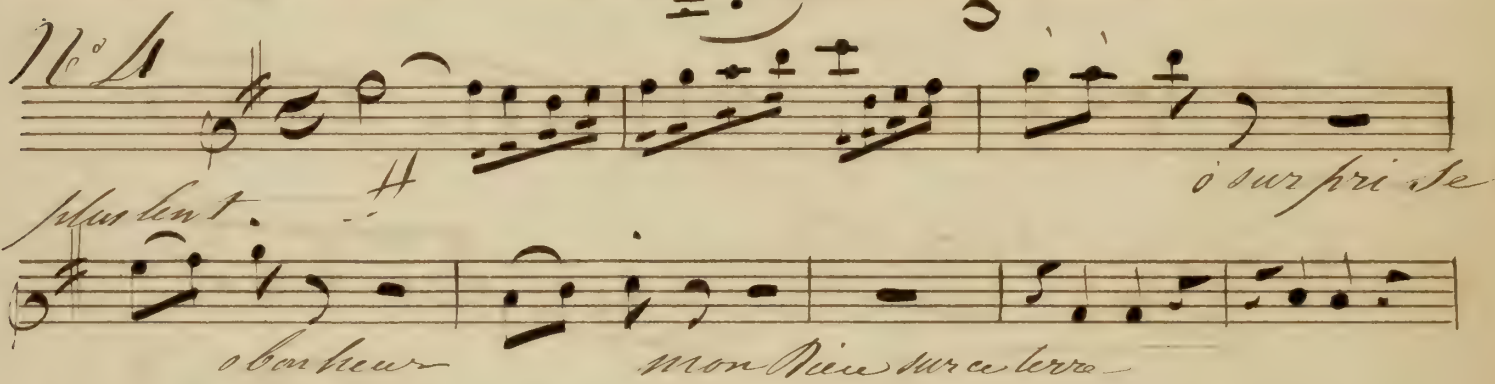
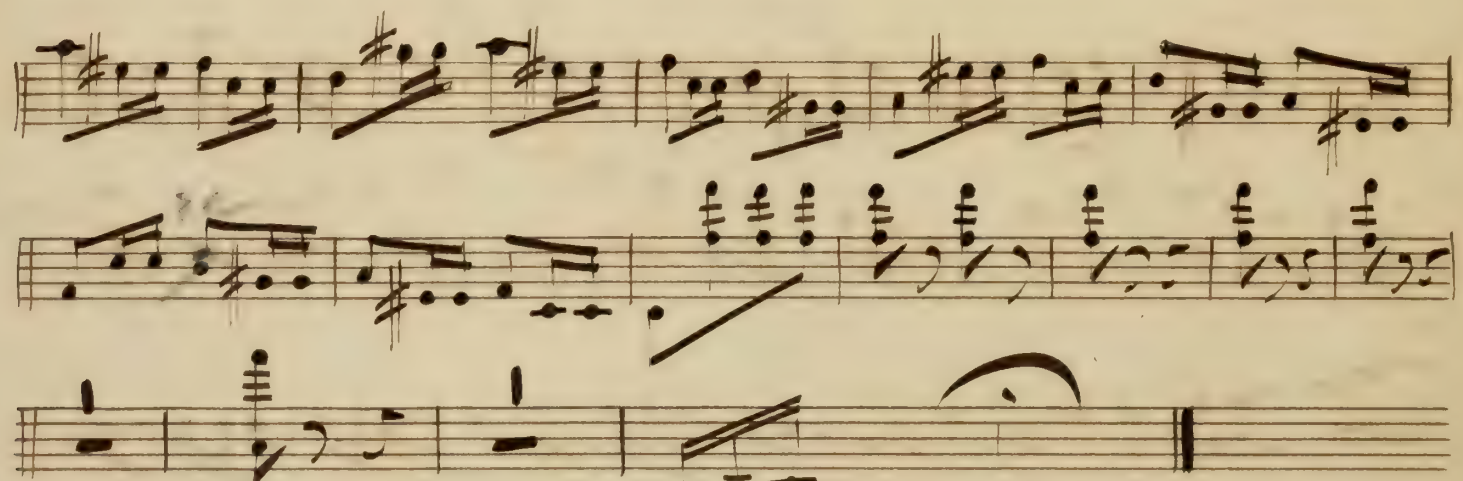
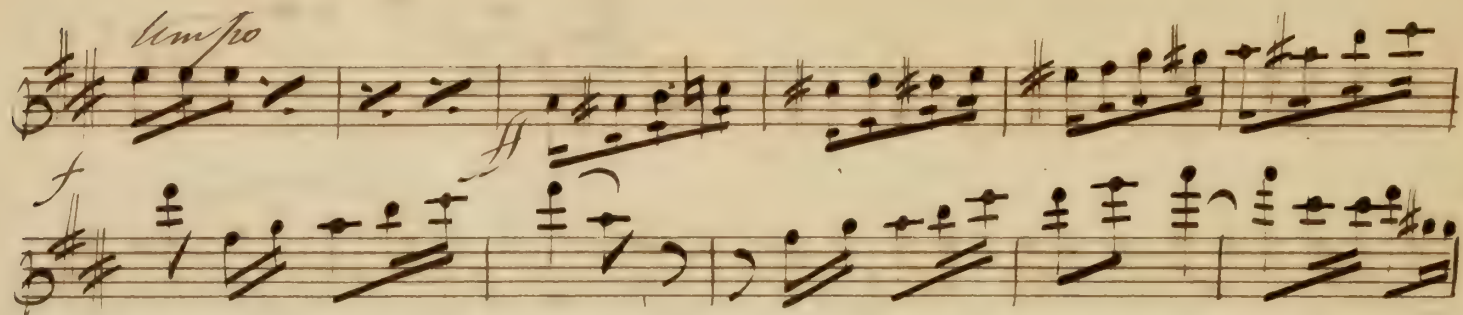
f

mf

crus

crus

plus lent



Handwritten musical score on page 13, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in French and are interspersed with the musical staves.

Annotations and lyrics include:

- fin suivrez*
- mes vœux*
- Peut*
- Allegro moderato*
- for*
- f*
- andré*
- patrie*
- Sous ma voile l'on devrai le regret et Dou-*
- leur*
- Mus. heureux jours*
- moins*

And^{te} maestoso

Handwritten musical score for the first system, measures 1-5. The notation is in G major (one sharp) and 4/4 time. It features a melody in the upper voice and a bass line. Dynamics include *f* (forte) and *p* (piano).

Handwritten musical score for the second system, measures 6-8. The notation continues with a melody and bass line. Dynamics include *p* (piano) and *ff* (fortissimo).

Handwritten musical score for the third system, measures 9-11. The notation continues with a melody and bass line. Dynamics include *cres* (crescendo) and *f* (forte).

Handwritten musical score for the fourth system, measures 12-14. The notation continues with a melody and bass line. Dynamics include *vivo!* (vivo) and *fame* (fame).

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values and rests. The word *suivre* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values and rests. The word *claf* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values and rests. The word *suivre* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values and rests. The word *claf* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values and rests. The word *suivre* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values and rests.

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Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values and rests. The word *suivre* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values and rests. The word *tempo* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values and rests. The word *eres d'uni* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values and rests.

Handwritten musical score on page 16, featuring multiple staves of music and lyrics. The score includes various musical notations such as notes, rests, and dynamic markings.

Lyrics:

ou douce est elle

Aire la voi

ci

suivez

The score is written in a historical style, likely from the 18th or 19th century. It includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in French and are interspersed with the musical staves.

And. Mo *maintenant*

mon digne *avec Con. moto* *pizz.*

pp arco

vous suivez

f *mf*

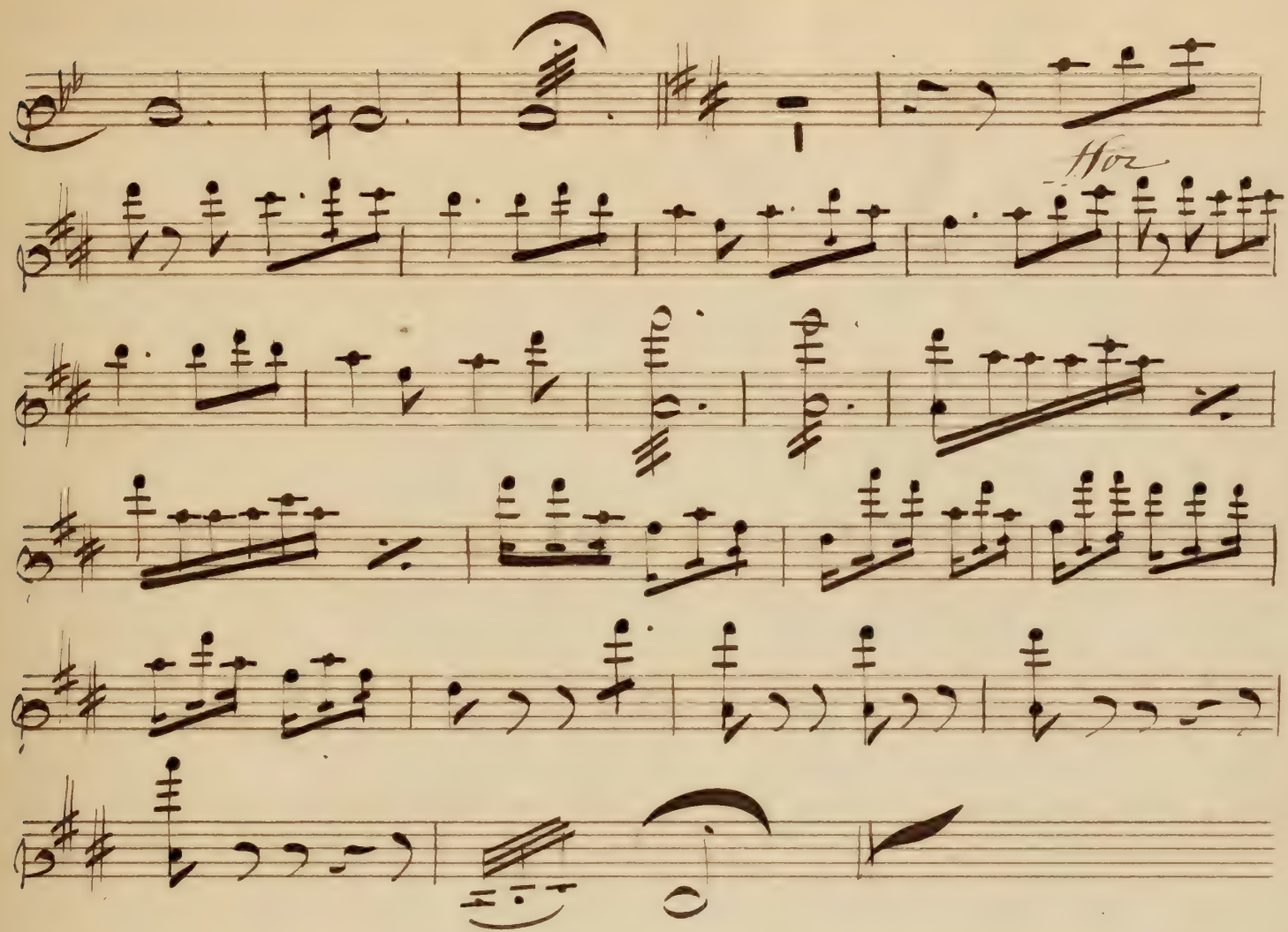
vous le rendra vous le rendra *loco* *pizz*

arco

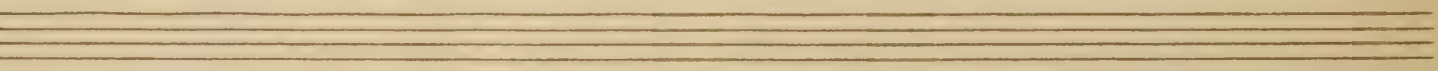
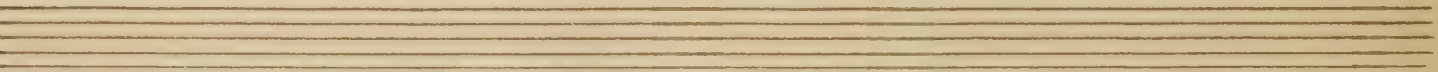
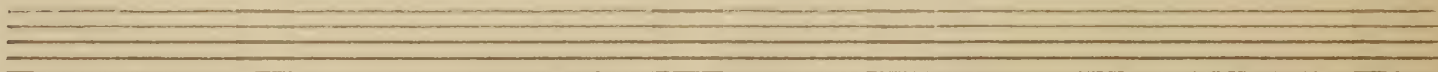
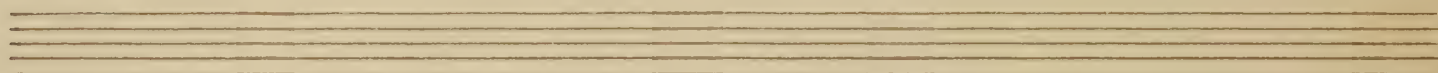
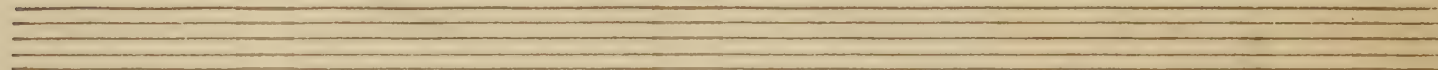
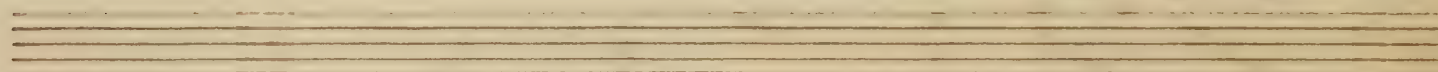
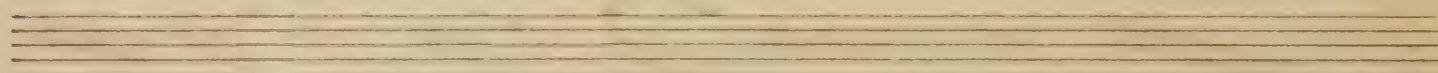
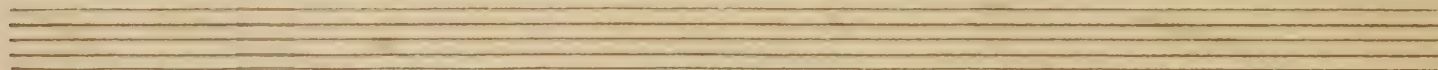
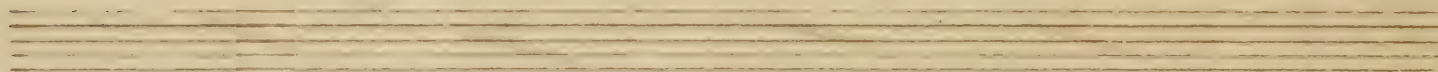
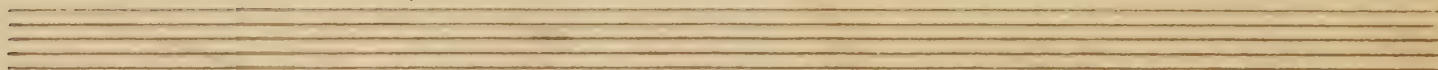
Handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, clefs, and dynamic markings. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

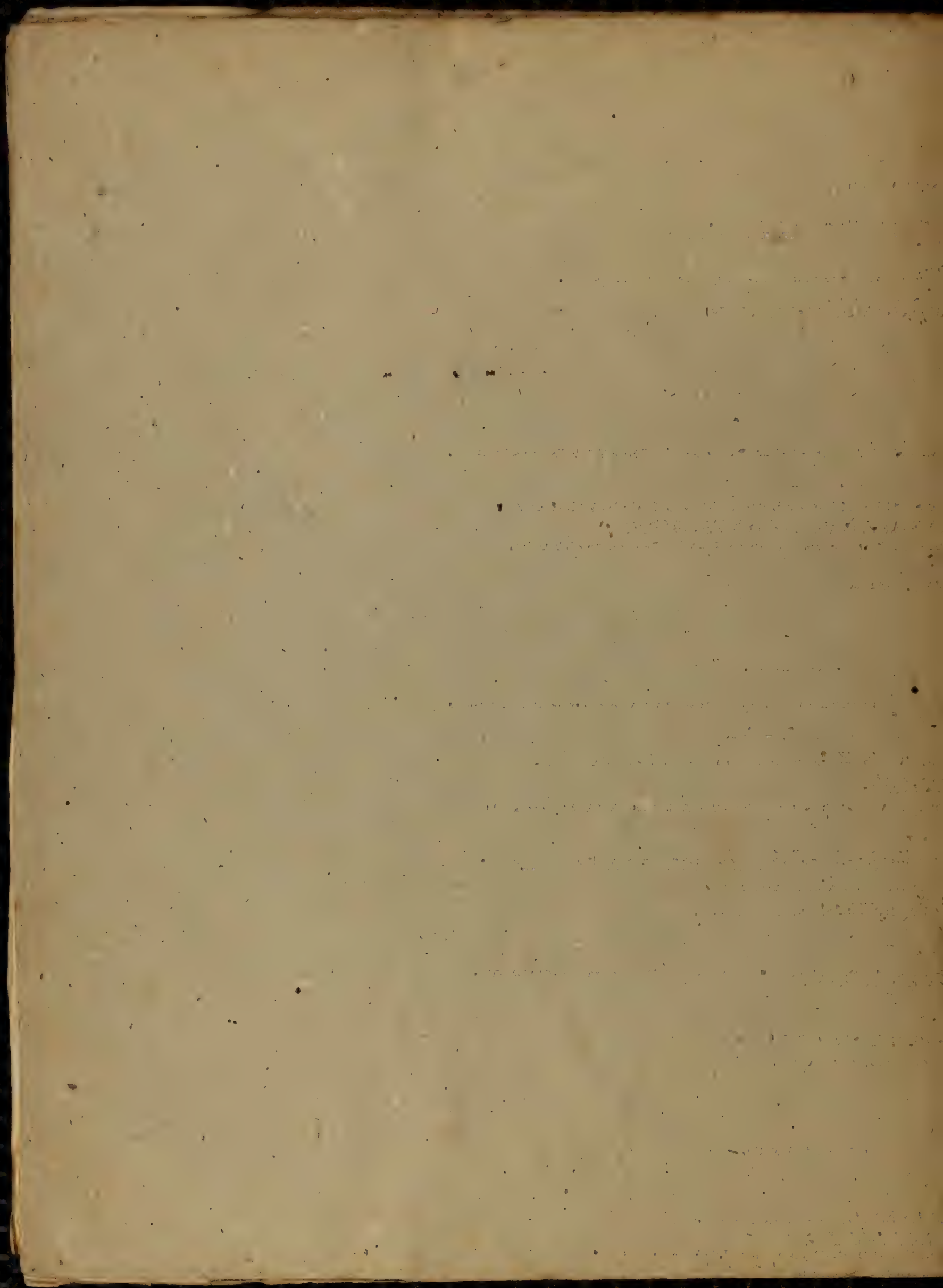
Key markings and annotations include:

- suivrez* (follow) written above the second staff.
- mf* (mezzo-forte) written below the third staff.
- f* (forte) written below the fifth staff.
- loco* (loco) written below the fifth staff.
- ff* (fortissimo) written below the sixth staff.
- divisi* (divisi) written below the eighth staff.
- 8 divisi* (8 divisi) written below the eighth staff.
- diverſines* (diverſines) written above the tenth staff.
- modon* (modon) written below the tenth staff.
- cres.* (crescendo) written below the tenth staff.



AMEN





1^{re} Pupitre

Esclaire du Camoëns

Violino 2^o

Repetitor au Violon 2^o par M. de la Chapelle
23. 7^{bre} 1794
" par M. de la Chapelle & M. de la Chapelle
" par M. de la Chapelle & M. de la Chapelle
L. de la Chapelle 69 78 88 98

L'ESCLAVE DU CAMOËNS

2^d VIOLON.

F. FLOTOW.

1

Andante.
très doux et lié.

OUVERTURE

ppp

pp

pp

pp

pp

morendo.

ppp

2 pizz.

All^o vivace.

arco.

pp très léger.

cres.

ff

2

p *Même mouv!* *cres.*

pp

f *riten. p pizz.*

arco. *Cres.* *p*

cres. *p*

cres. *dim.* *ff*


Même mouv! *5* *6* *8* *ppp*

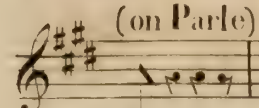
2^d VIOLON.

5


musical score for 2^d VIOLON, page 5. The score consists of 11 staves of music in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp. The music is written in a single system. The first staff has a "cres." marking and a "ff" dynamic. The second staff has a "p" dynamic. The third staff has a "2" marking. The fourth staff has a "p" dynamic. The fifth staff has a "3" marking, a "riten. suivez." marking, and a "pizz." marking. The sixth staff has a "1" marking. The seventh staff has a "2" marking. The eighth staff has a "ff" dynamic. The ninth staff has a "ff" dynamic. The tenth staff has a "1" marking. The eleventh staff has a "ff" dynamic. The score ends with a double bar line.


2^d VIOLON.

N^o 1.  *pp*


(on Parle)  *pizz.*
et quelle belle collecte pour l'heureuse Phobéa


arco.
pp


 *pp*


 *1* *pizz.*


arco.

 *pp*





 *1* *pizz.*

 *pizz. f* *arco.*
joyeux a mourir *p* *ff*

Quelques renseignements ... volontier!

Allegretto.

N^o 2.

f p pp
 suivez. pizz. arco.
 pizz. arco. doux.
 rit. suivez. a tempo.
 mf ff p f p f p
 suivez. pizz. arco. pizz.
 arco. doux.
 rit. suivez. a tempo.
 mf

Modto quasi adagio.

Voilà ma belle!

N^o 3.

f pp
 qu'auje vu l'avoilà vive Dieu c'est elle on me connaît terreur mortelle
 Andante.
 suivez. pizz.
 arco. 1
 doux. pp f

Allegro

f *p*

p

Allegretto.

suivez.

- a ff moi mon seigneur vous plaisantez oui Da *pp* je ne

très doux. suivez. a Tempo.

pp

pizz. *suivez.*

rit. *a Tempo.*

p *f*

suivez.

f *p*

Tempo.

pp

ah calmez- vous fille qui le veut bien se défend sans secours des ga - lans

très doux. suivez Tempo.

pp *pp*

pizz. *suivez.* *arco. rit.* *Tempo.*

p

f *tr* *tr* *tr*

suivez. All^o mod^{to}

p *f* *p* *f*

pp *f*

pp

cres. *pizz.* *f* *p* *p* *p*

p

plus animé *f* *p* *mf* *cres.* *ff* *mf* *ff*

cres.

plus lent. *p*

Tempo. 1^o

f *ff*

J'aime mieux ça!

N^o 4. *Allegro.* *ff* *suivez.* *plus lent.* *dim.*
pp ô surprise *pp* ô bonheur mon Dieu sur cette
pizz. terre il est un cœur pour me chérir je ne veux plus mou-
And^{te} *arco.* -rir je ne veux plus mou - - *p*
pizz. *suivez.* *arco.* qui comble tous mes vœux *f* tous mes
p vœux *Recit. All^o mod^{to}* plus de gloire et plus de gé - nie vivons obs - cur mais heureux desor.
Andante. 2 -mais que ces vers qui m'ont fait banir de ma pa - trie *f* comme leur souvenir périssent ja - mais
12 *ppp* sous ma voi - le l'on de voi - le regrets et dou - leur Ciel qu'ai je en - ten - du ces
12 *12* vers écrits en d'heu - reux jours en pri - ant Dieu tes jeu - nes a - mours

Allegro.

Ave Maria.

f je ne me trompe pas et cet-te po-é-si-e c'est la mienne ô mon Dieu mon cœur prend sa

1. *And.te*
 2. *And.te*
 3. *And.te*
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 243. *And.te*
 244. *And.te*
 245. *And.te*
 246. *And.te*
 247. *And.te*

Mod^{to} maestoso.

Mod.^o maestoso.

peuple le peuple se souvient de

ff *p*

3 3 3

je suc-combe

la tombe vient l'ave -

Ah! mon Dieu! si j'osais!

N^o 5. *rit.*
pp
mf
ppp
droit des
1
Rois
mf
ppp
plus lent.
f
p
J'obéis maître j'obéis.

N^o 6. *Andante.* *4*
ppp
a Tempo.
suivez. *a Tempo.* *1*
ppp
pp
cres. *dim.*
f
ad lib.
p
remonte aux Cieux douce es-pérance ah remon-te aux Cieux

All^o mod^{to}

Egoïste va.

N^o 7.

ff

p

suivez. 3

mon bon-heur

2

ff

allons répond où donc est elle

devant vous Sire la voici

suivez.

Récit.

le nom du coupable est en blanc ah vous allez le savoir maintenant ce nom qui sur votre pa-

-trie doit un jour jeter la splendeur ce lui dont vos é-dits ont menacé la vie c'est le Camo-

ff

B. L.

Andante con moto.

pizz.
p
-ens mon Sei-

pizz.

arco.
portait son re- frain

suivez le chant.
son rei lui re- fusait du

cres.
p pain *p* *f* vous béni- ra vous le ren *ff* dra

pizz.

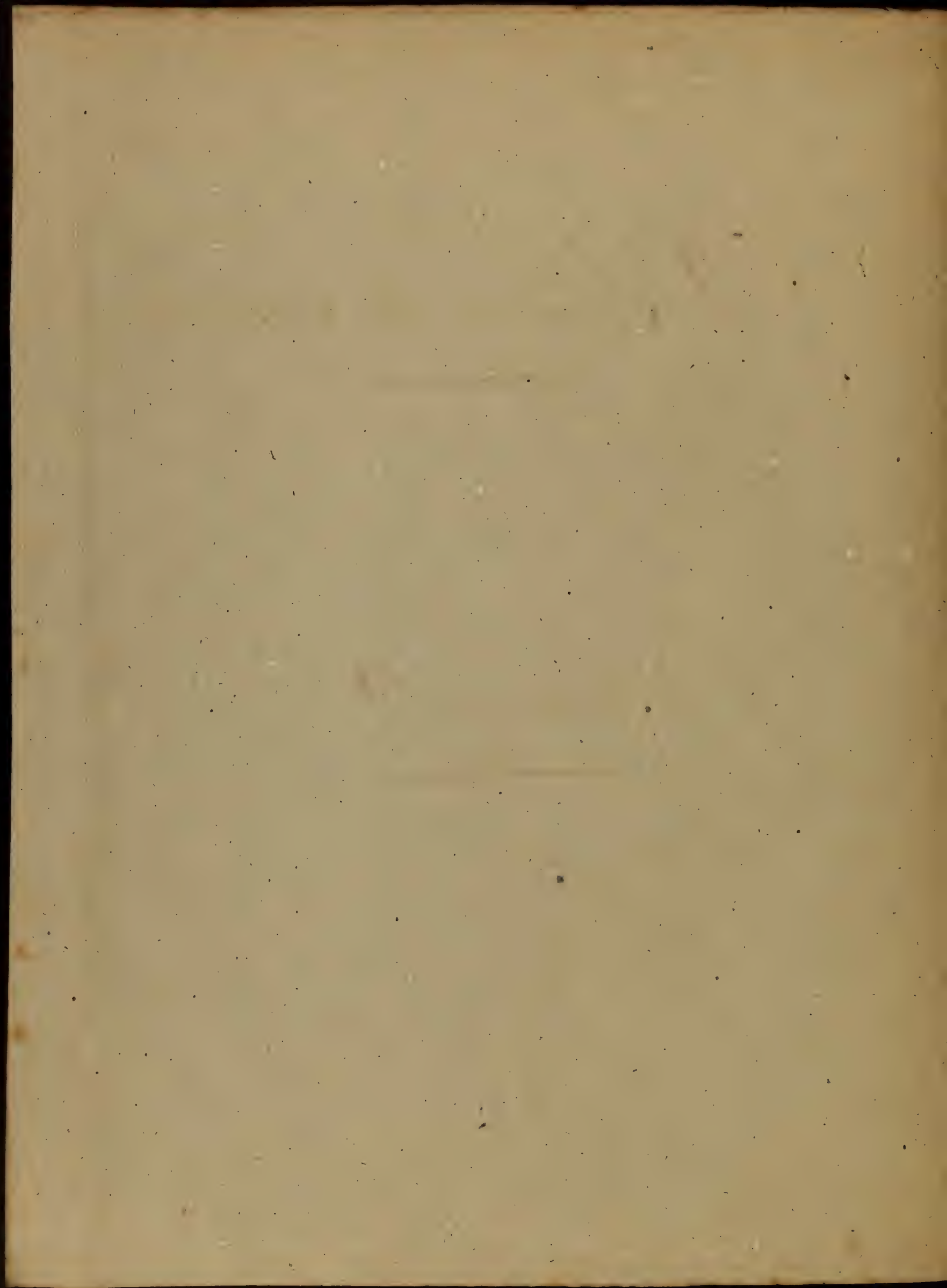
arco.
pour lui tendre la main

suivez le chant.

pour sa liberté pour son pain *cres.* *p*
 vous le ren dra vous le ren-
 dra même mou! *ff*
 cet homme est un pros-crip-t cet homme est un gé-nie *Adagio maestoso.* *ppp*
 car il lais-
 doit hono-rer com-me des Dieu que vois-je mon Roi et qui vient implorer son pardon
 avec sourdines. *cres.* *p*
ppp All^o mod^{to} otez les sourdines.
 mieux qu'un Roi Camoëns un ami *ff*
 B. L.

1. Escluse du Camoëns.

Violino 2^o



L'Esclave du Camoens

Violino 2^e

Ouverture

anciente 6/8 ppp

ppp

ppp

marcato

pizz.

alleg. vivace
arco
 pp *lento*

Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the page.

Key markings and features include:

- cres* (crescendo) marking on the second staff.
- ff* (fortissimo) marking on the third staff.
- Second endings marked with a '2' on the fifth and sixth staves.
- p* (piano) marking on the eighth staff.
- cres* (crescendo) marking on the ninth staff.
- meno mosso* (less motion) marking on the tenth staff.
- pp* (pianissimo) marking on the tenth staff.
- A final *f* (forte) marking on the twelfth staff.

A handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with the word "riten" and a dynamic marking "p". The second staff has a dynamic marking "pizz". The third staff has a dynamic marking "p" and a word "arco" above it. The fourth staff has a dynamic marking "p" and a word "cres" above it. The fifth staff has a dynamic marking "p" and a word "cres" above it. The sixth staff has a dynamic marking "sf" and a word "dim" above it. The seventh staff has a dynamic marking "sf". The eighth staff has a dynamic marking "sf". The ninth staff has a dynamic marking "sf". The tenth staff has a dynamic marking "sf" and a word "6 Minuet" above it. The eleventh staff has a dynamic marking "ppp". The twelfth staff has a dynamic marking "ppp".

riten *p* *pizz*

cres *p* *arco*

cres *p*

cres *p*

sf *dim*

sf

sf

sf

sf *6 Minuet*

ppp

ppp

Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- crad* (first staff)
- ff* (second staff)
- 2* (third and fourth staves)
- p* (fifth and sixth staves)
- riten Suizero* (seventh staff)
- 1* and *pizz* (eighth staff)
- Molto* (ninth and tenth staves)
- 6/8* (eleventh staff)

Handwritten musical score on page 6, featuring multiple staves with notes, rests, and dynamic markings.

The score begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first staff is marked *ff* (fortissimo). The second staff has a first ending bracket. The third staff has an accent (>) on the first note. The fourth staff has a flat (b) under the second measure. The fifth staff has a double bar line and a repeat sign. The sixth staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature, marked *p/p* (piano/piano). The seventh staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The eighth staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature, marked *(on parle)*. The ninth staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature, marked *et quelle belle collecte pour l'heureuse Phœbéa*. The tenth staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature, marked *pizz.* (pizzicato). The eleventh staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature, marked *arco* (arco). The twelfth staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature, marked *p/p* (piano/piano). The thirteenth staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The fourteenth staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature, marked *>* (accent).

Handwritten musical score for "Joueurs de morris" by Debussy. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by its rhythmic complexity, featuring many eighth and sixteenth notes, often beamed together. The notation includes various dynamic markings such as *pizz* (pizzicato), *acc* (accents), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). The piece concludes with a double bar line. The handwriting is in dark ink on aged, slightly yellowed paper.

N^o 2
allegretto $\frac{3}{4}$

f *p* *pp* *suivre*
pizz *arco*
f *p* *doux* *suivre* *à temps* *mf* *ff* *p* *f* *rit*
f *p* *f* *p*
pp *suivre*
pizz *arco* *pizz* *f*
arco *doux* *p*
rit *suivre* *à temps* *mf*

voilà ma belle
M^o 3
Moi quasi diu gio
f *quasi in ta vita* *vive Dio rist*
pp
elle *on me donnait terreur mortelle*
6 andante
ff
pp
suivrez piziz
alce
doux
pp
f

All^o

f *p*

p

la belle Phœbé a *ff* moi mon seig

suiv^{ez} *All^o*

pp pour vous plaiser, oui, Sa

je ne

très doux suivre, a tempo

pp

pp

piu^{to}

suiv^{ez} *rit*

a tempo *p* *f*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in French and are interspersed between the staves. Performance markings like *arco*, *rit*, and *tempo* are also present.

Lyrics:
ah calmez vous fille qui le veut bien se défendre
secours des galans
très doux suivez
très doux suivez

Performance markings:
arco
rit
tempo

Andez All^o moto

p *f* *pp* *f* *pp* *cres.* *pi^uz* *f* *p* *p* *p* *f* *piu animé* *mf* *cres.* *ff* *mf*

ff

crad

plustent

tempo

f

ff

1

1

11^e / allegro *ff* *suivre*
a surprise

plus lent
pp *o bonheur* *cim* *mon Dieu sur cette*

terre il est un cœur pour me cherir
piu

je ne veux plus mon
and^{te} arco *p*

je ne veux plus mon

qui comble tous mes vœux *Adieu* *Allegro* tous mes vœux
 plus de gloire et plus de ge-
 nie vivons obs-cur mais heureux mais que ces
 vers qui m'ont fait banir de ma patrie comme leur souvenir périssent ja-
 mais sous ma voi-le
 L'onde voile regrets et sou-las-ciel qu'à j'en-
 tendu ces vers écrits en d'heureux jours
 en pri-ant
 Si tu tes jeu-nes a-mours

All^o
f je ne me trompe pas et cette po-é-
sue
sic c'est la mienne à mon Dieu mon cœur reprend sa
foi dans les promesses du gé- nie
ah quand le souverain me pros-crit et m'oublie le
peuple le peuple se souvient de ff
modo maestoso
p 3
f p 3 3 3

A handwritten musical score on 11 staves. The notation includes treble clefs, key signatures of one sharp (F#), and various rhythmic values. The score features several dynamic markings: *ff* (fortissimo) and *f* (forte). It includes performance instructions such as *plus animé* (more animated) and *suivez* (follow). The lyrics are written in French: *combe*, *crie*, *je suis*, *la*, *tombe*, and *vient l'ave*. There are also numerical figures *6* and *6* under some notes. The manuscript is written in dark ink on aged paper.

rit

ppp

1 2 3 4 5 6

suivrez

mf

ppp

Droit est Choix

suivrez

mf

ppp

plus lent

f

p

ppp

a tempo

ancante

ppp

suivre a tempo
ppp
a tempo
pp
cred
f
ad lib
remonte aux cieux doux
espérance
et remonte aux cieux
Me moi
ff
p

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of two flats. The notation includes various note values, rests, and dynamic markings such as *ppp*, *pp*, *f*, and *ff*. Performance instructions like *a tempo*, *ad lib*, and *cred* are interspersed throughout. The lyrics are written in French, with some words appearing below the staves and others above. The score concludes with a double bar line on the tenth staff.

suivez
mon bon

3
hau
f

2

ff

allons répond ou donc est-elle f

avant vous sira la voici

le nom l'innocente la en
 cherit
 blanc ah vous allez le savoir maintenant, ce nom qui sur votre pa-
 -trie soit un jour jeter la splendeur ce lui dont vos é-
 -ils ont menacé la vie c'est le ca mo-
 -ens mon sei-
 pin
 p

And^{te} con moto
pizz

arco *suivre le chant*
portait son refrain

Oes
son roi lui refusait du pain

p *p* *vous b'ni*

ff
ra vous le ren'ra

pizz

arco *suivez le chant*
pour lui tendre la main

crus *pour sa liberté* *pour son*
pain *p*

mf *p* *p*

f *vous le ren- dra vous le ren- dra* *ff*

ff

Adagio maestoso *même mode* *et homme est un proscrit et homme est*
un génie

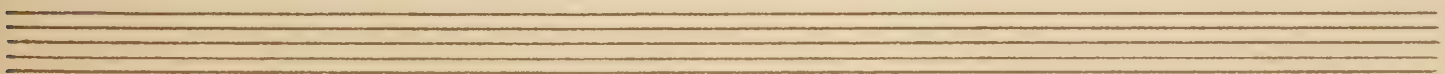
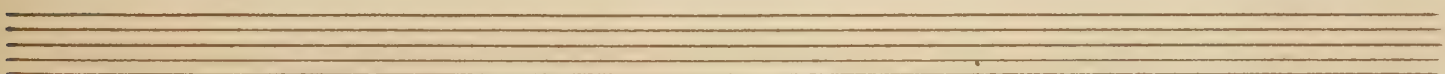
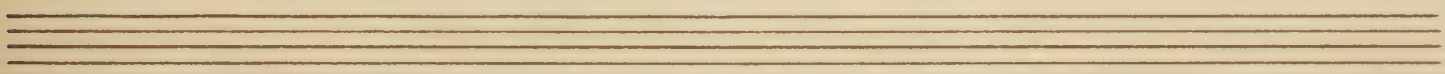
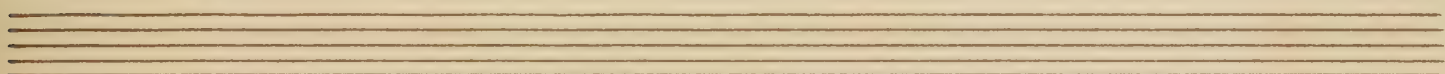
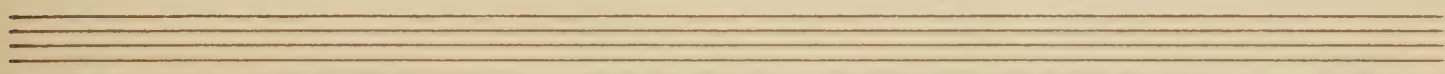
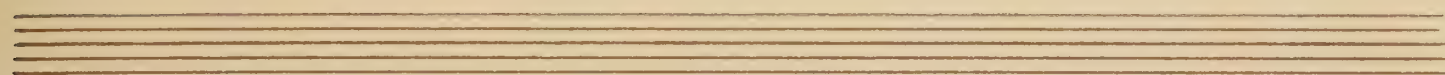
carillais

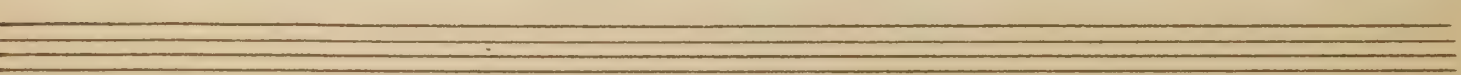
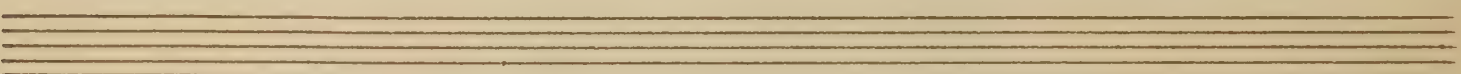
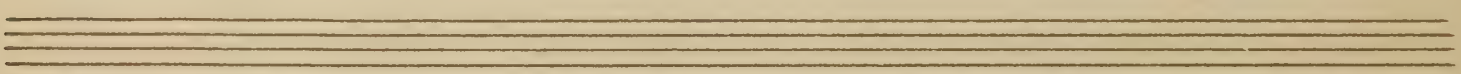
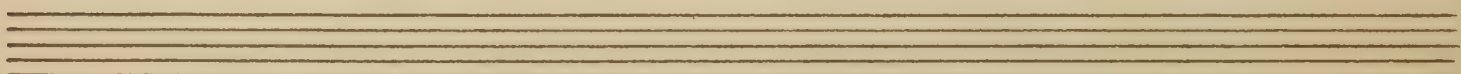
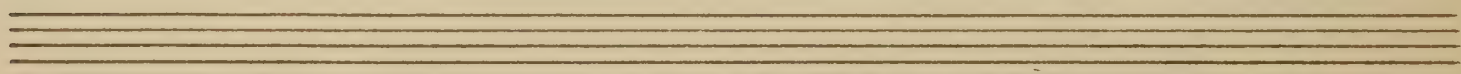
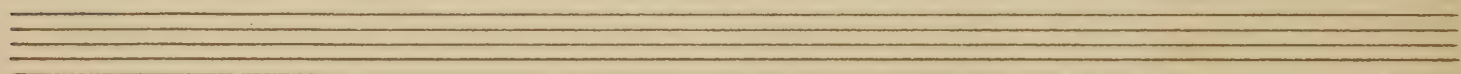
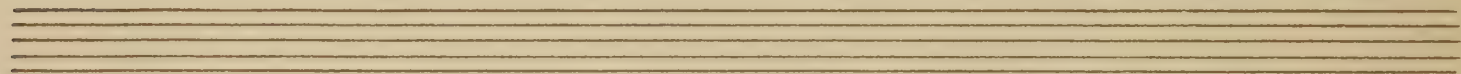
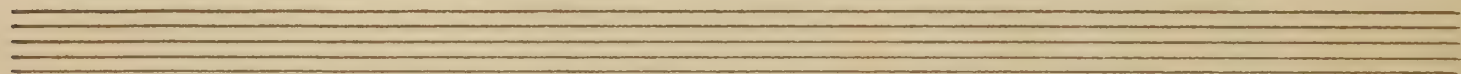
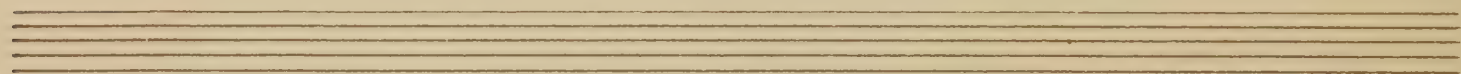
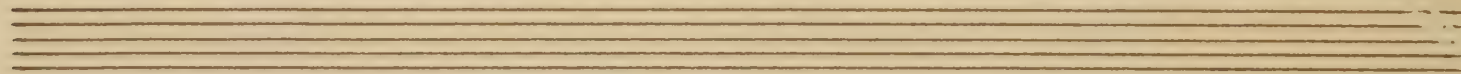
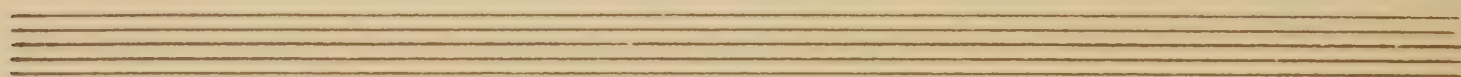
crus
doit honorer comme des

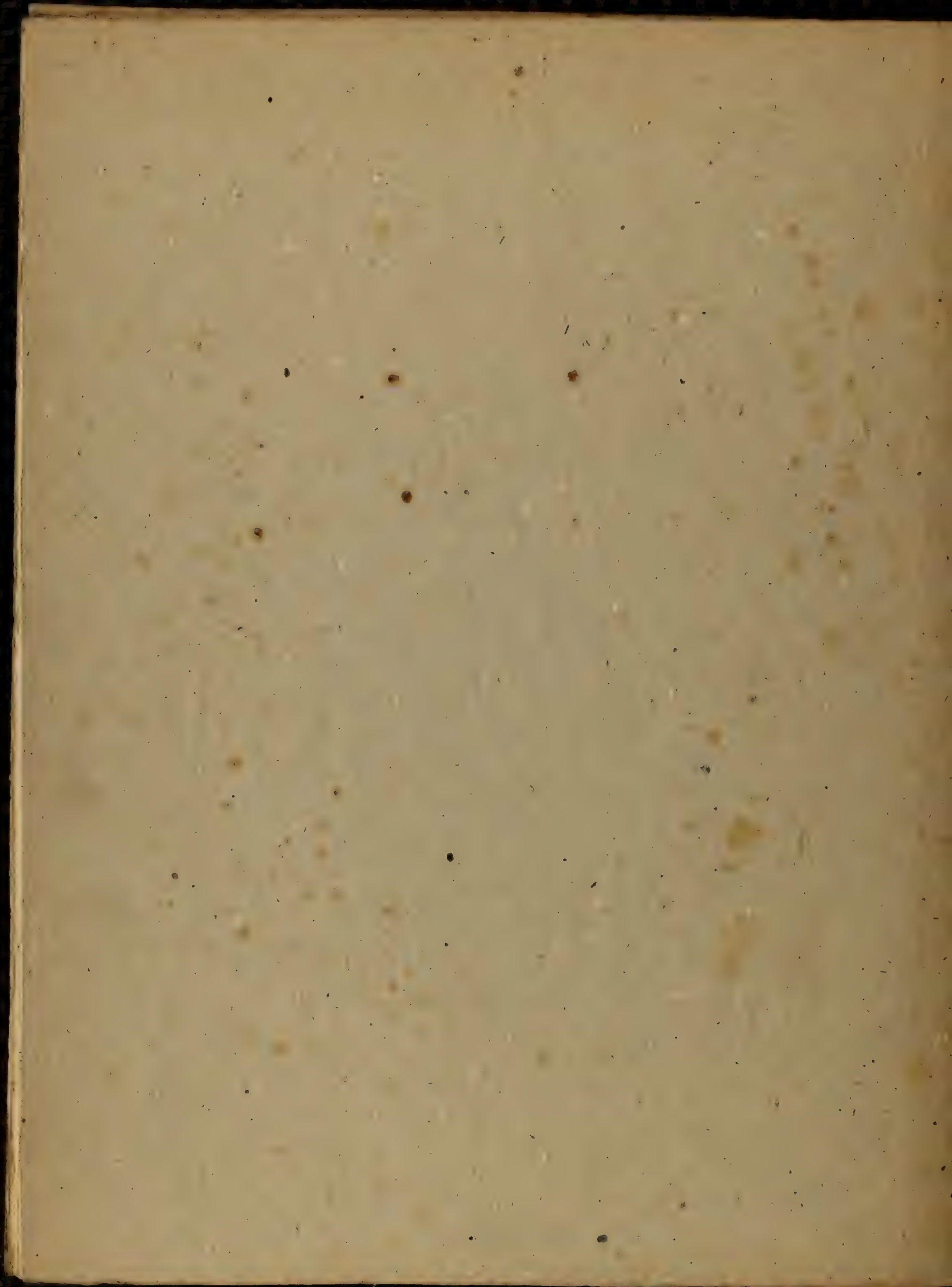
cres
p *ff*
 Dieu que vois je mon Roi et qui vient implorer son pardon
avec sourcins
p/p/p

Alte moite *oter les sourcins*
 mieux qu'un Roi l'amoins un ami

ff



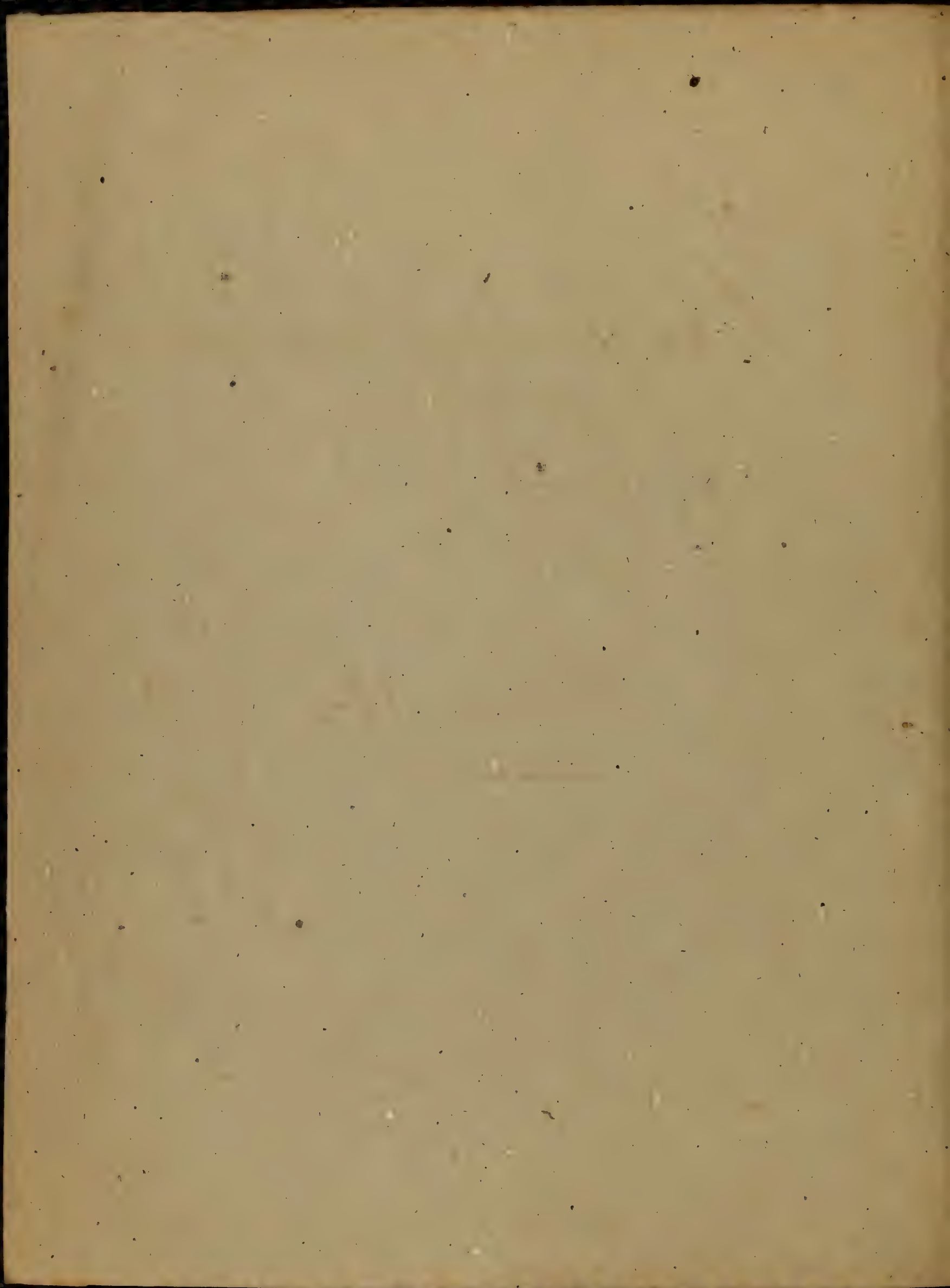




L'Esclave du Camoëns.

Violino 2^o.

Violoncello



1. Esclare du Camoen.

Violino 2.

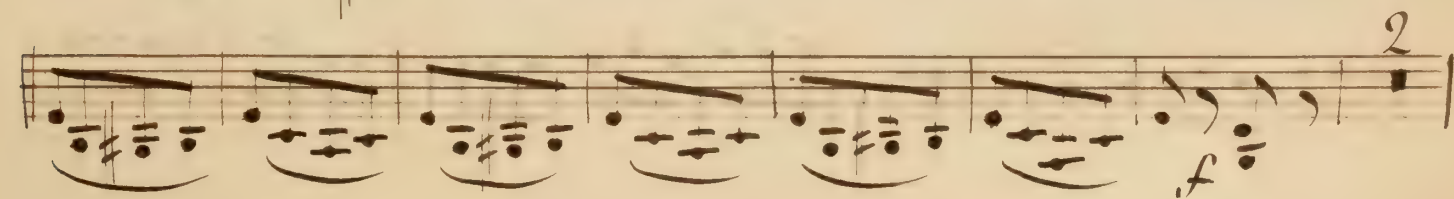
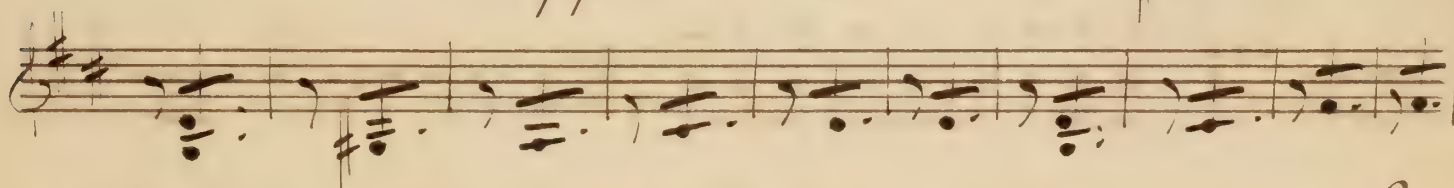
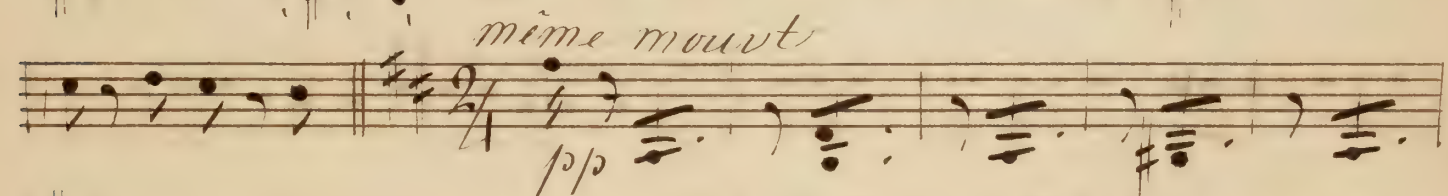
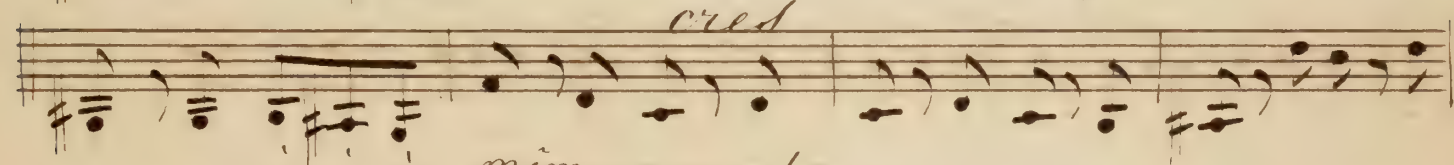
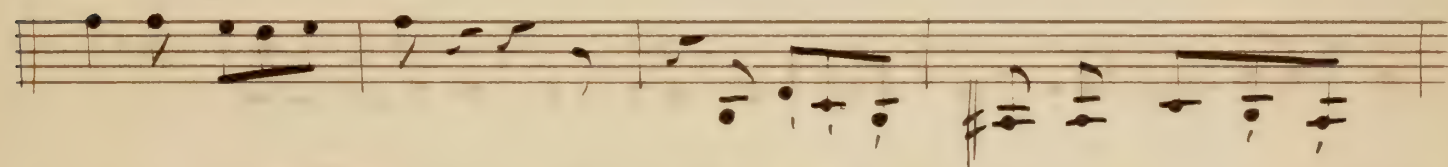
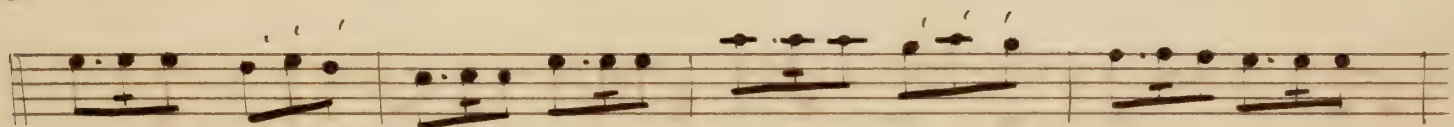
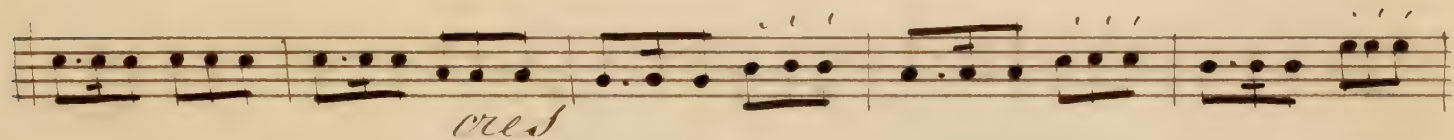
Curvature

Andante $\text{G}^{\#} \frac{6}{8}$ *p/p/p*

p/p

morendo *2* *pizz*

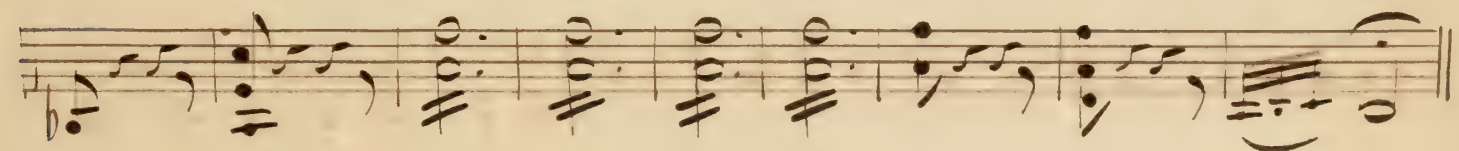
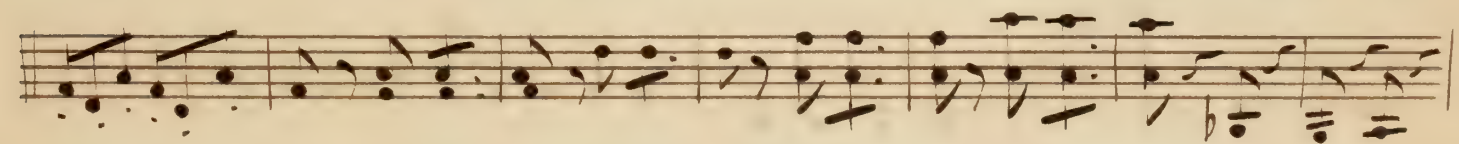
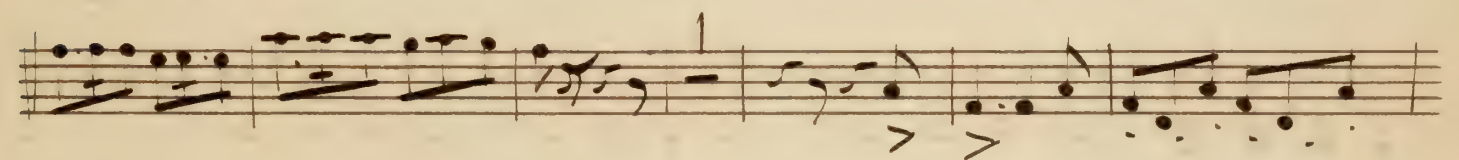
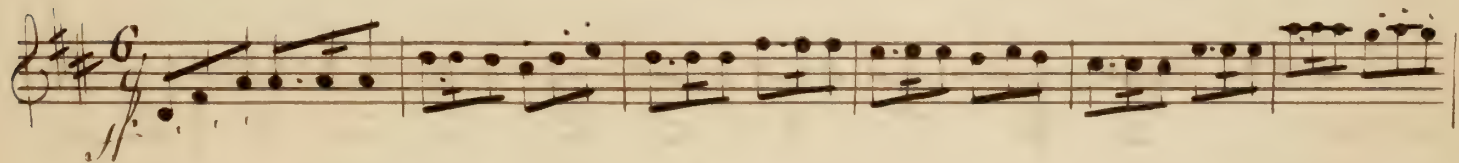
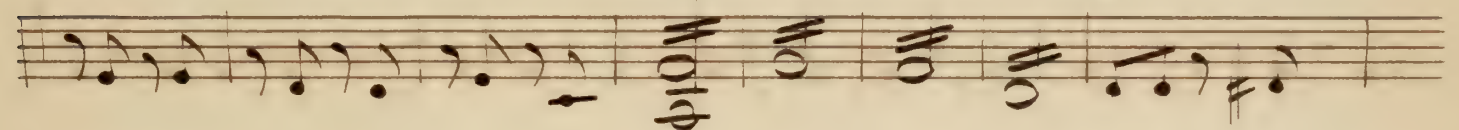
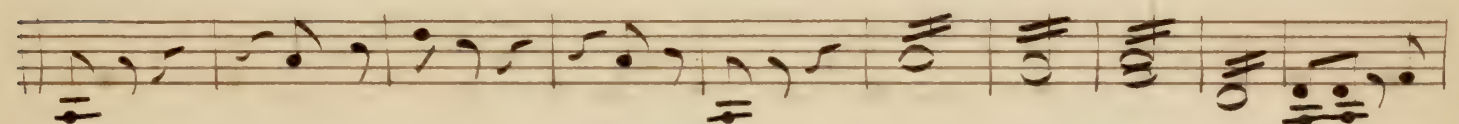
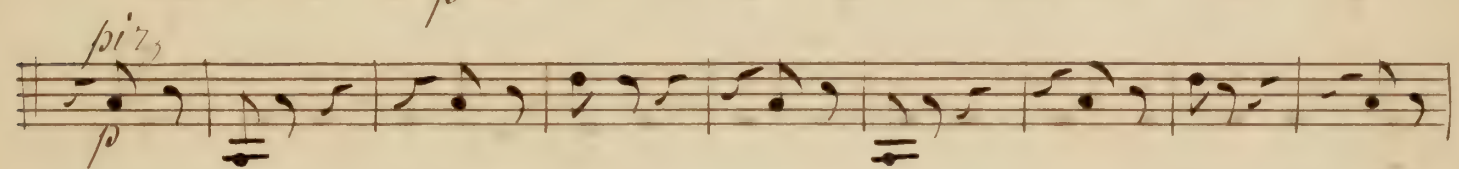
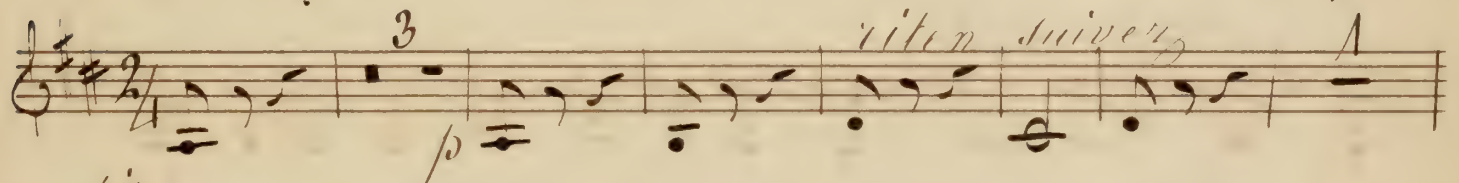
all^o vivace *p/p* *bis legger*

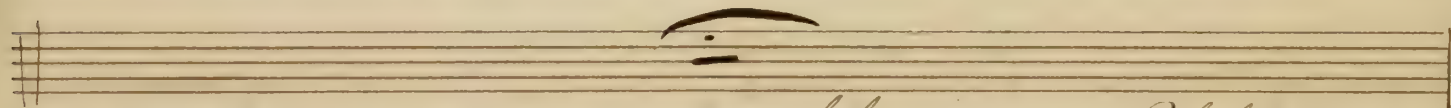
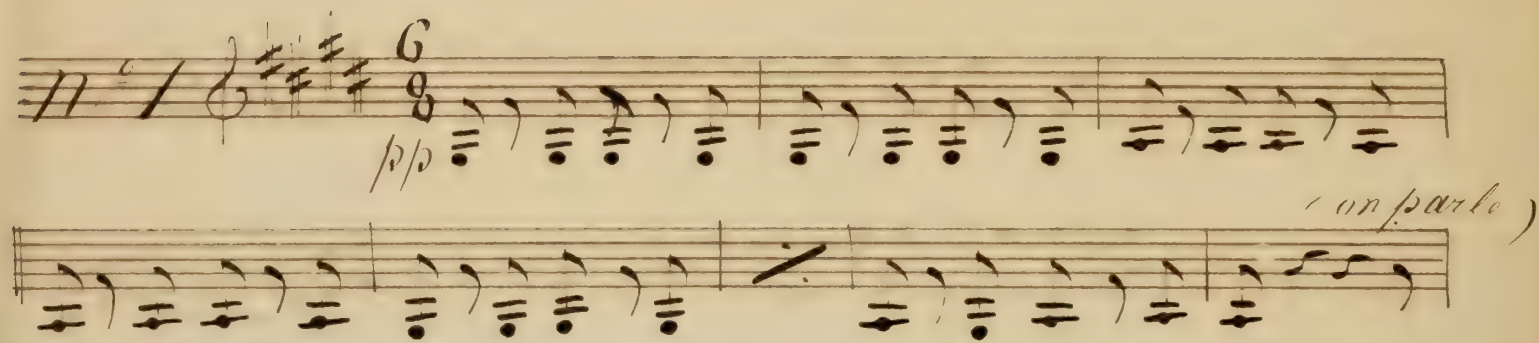


Handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

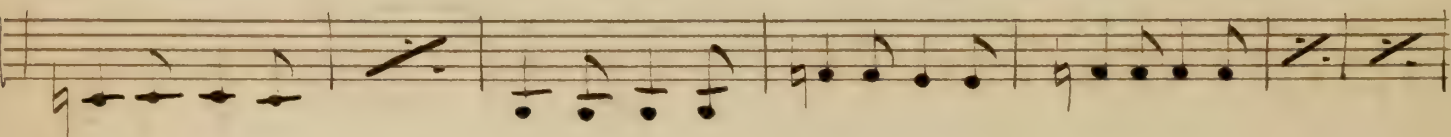
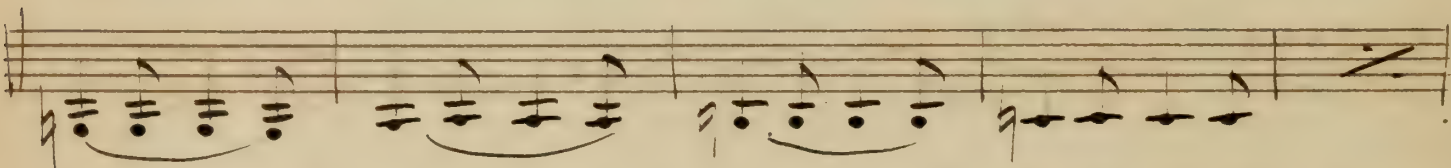
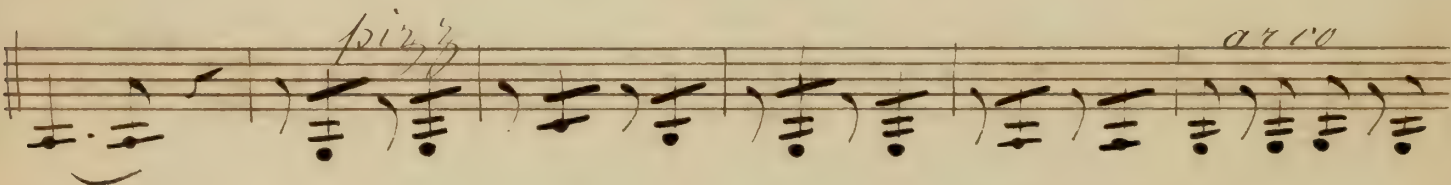
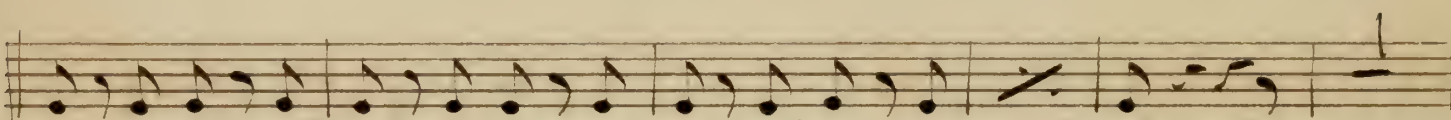
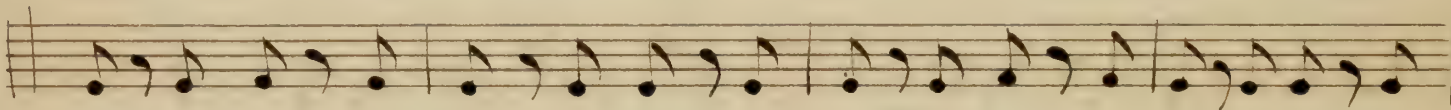
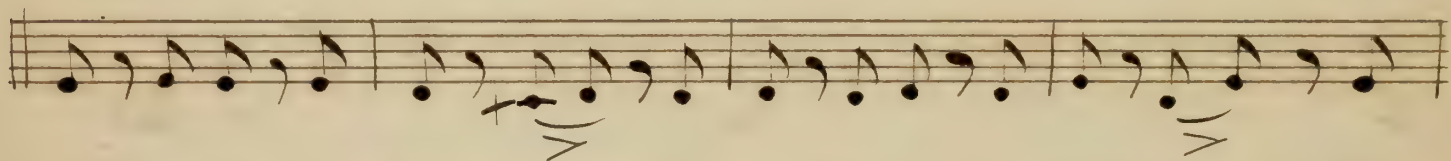
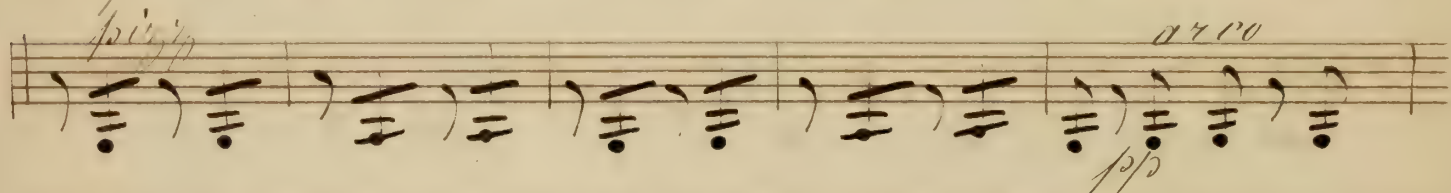
Annotations and markings include:

- riten* (ritardando) and *pp* (pianissimo) on the first staff.
- arco* and *cres* (crescendo) on the second staff.
- pp* (pianissimo) on the third staff.
- pp* (pianissimo) on the fourth staff.
- ff* (fortissimo) on the fifth staff.
- dim* (diminuendo) on the sixth staff.
- 5* and *6* (measure numbers) and *même motif* (same motif) on the seventh staff.
- ppp* (pianississimo) on the eighth staff.
- cres* (crescendo) on the ninth staff.
- ff* (fortissimo) on the tenth staff.





et quelle belle collecte pour l'heureuse Phoebe



Handwritten musical score for Violin I and Violoncello. The score is written on ten staves. The top five staves are for Violin I, and the bottom five staves are for Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The Violoncello part includes a section marked "allarghetto" and "N°2". The score is written in a cursive, handwritten style.

Violoncello Part:

- Staff 6: *allarghetto*, *N°2*, *f*, *p*, *pp*, *diver*
- Staff 7: *pizz*, *f*, *p*, *pp*, *diver*
- Staff 8: *pizz*, *f*, *p*, *pp*, *diver*
- Staff 9: *pizz*, *f*, *p*, *pp*, *diver*
- Staff 10: *pizz*, *f*, *p*, *pp*, *diver*

Violin I Part:

- Staff 1: *f*, *p*, *pp*, *diver*
- Staff 2: *f*, *p*, *pp*, *diver*
- Staff 3: *f*, *p*, *pp*, *diver*
- Staff 4: *f*, *p*, *pp*, *diver*
- Staff 5: *f*, *p*, *pp*, *diver*

suivrez a tempo

mf ff p f

f p f p

pp

suivrez

arco pizz arco

f

cour

p

rit

suivrez a tempo

mf

ff

voilà ma belle

Allegro

Morceau quasi adagio

f

qu'ai-je vu la voi-

la vive Dieu c'est elle

pp

comme l'on sait l'heure mor-

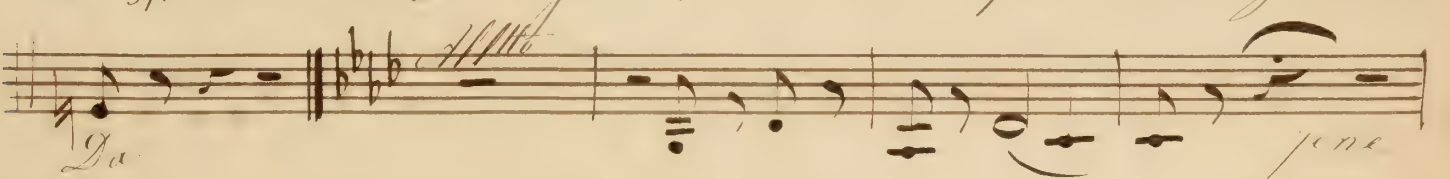
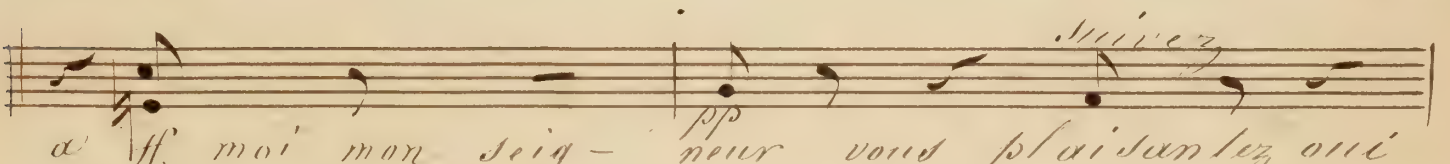
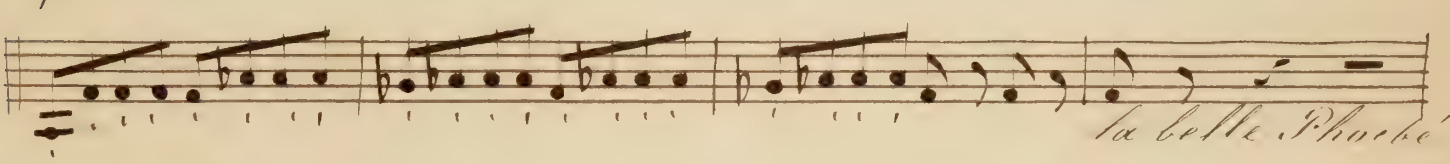
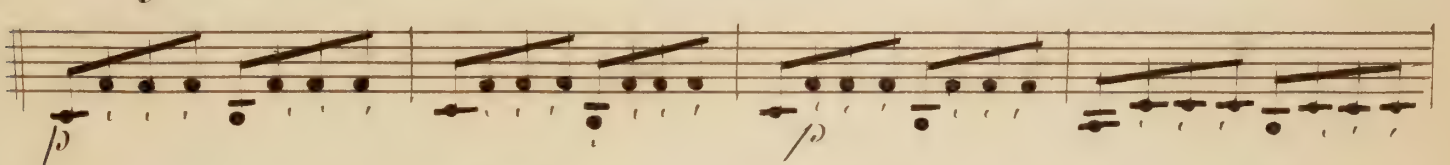
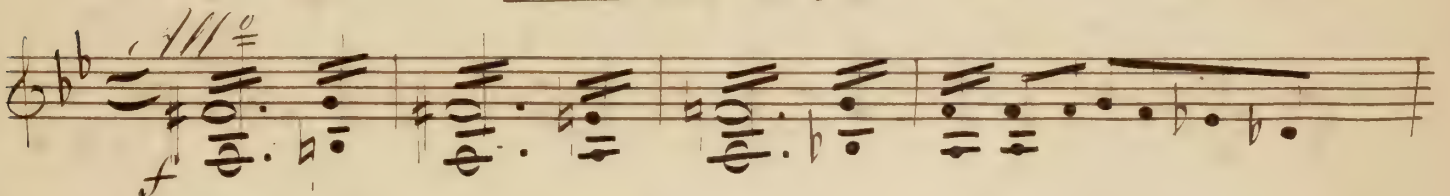
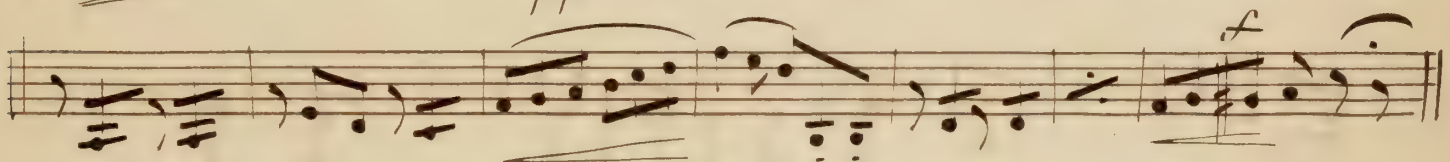
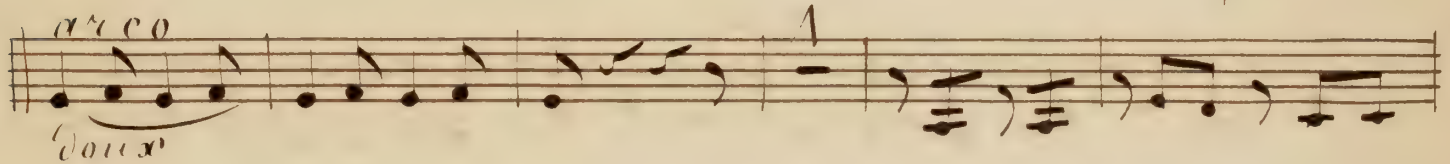
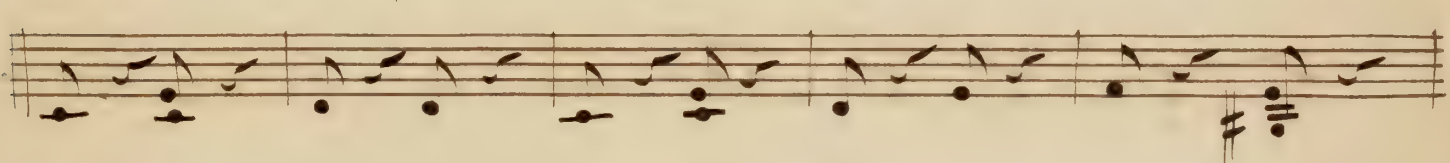
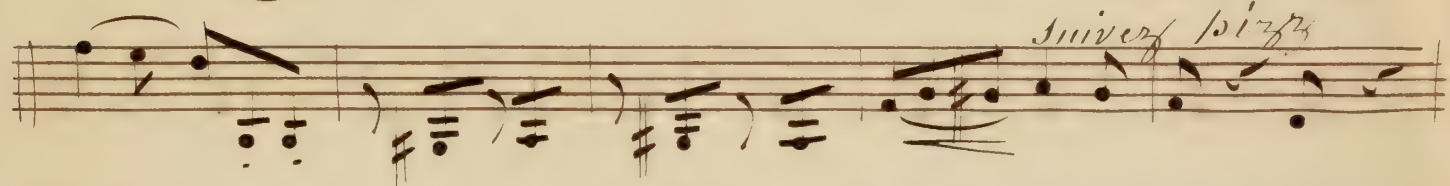
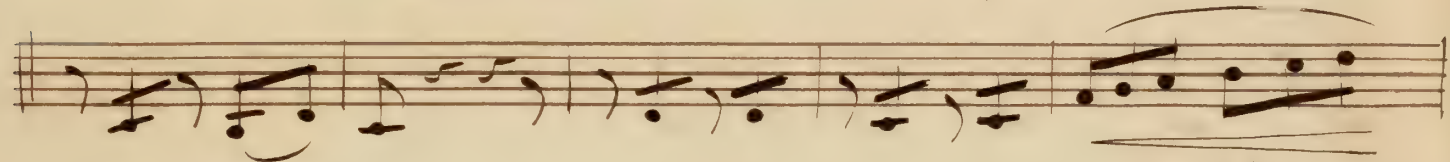
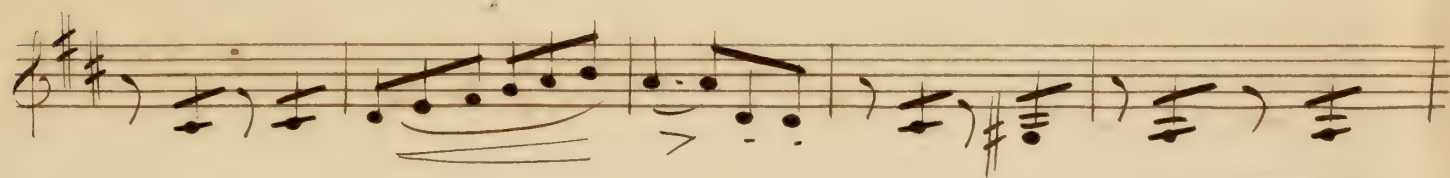
delle

6

adante

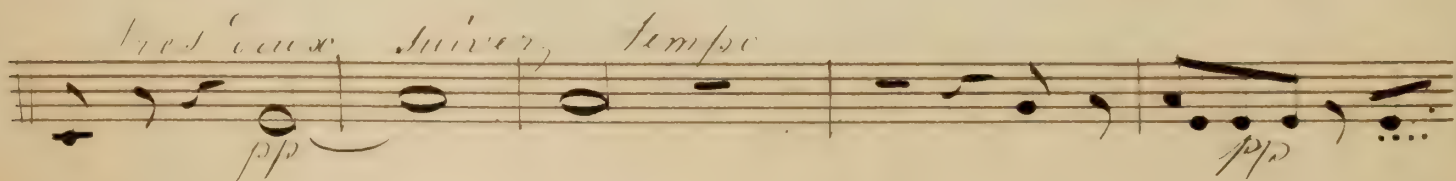
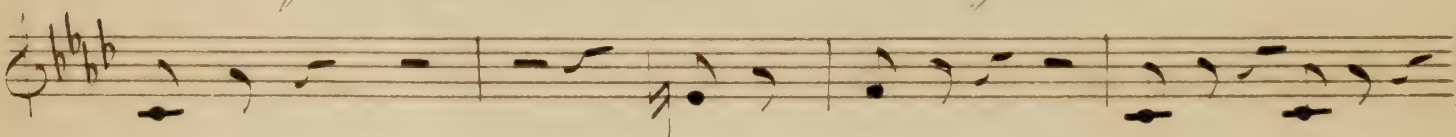
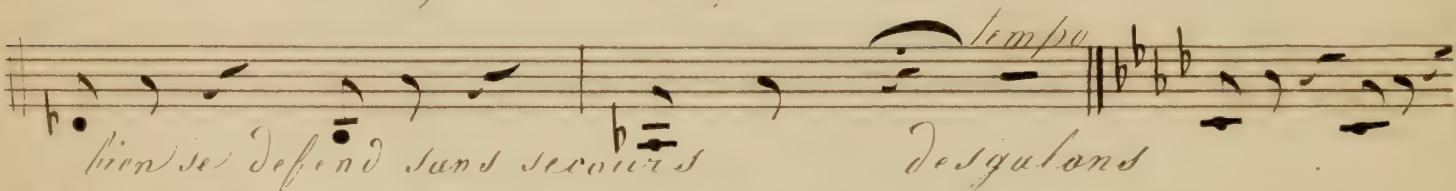
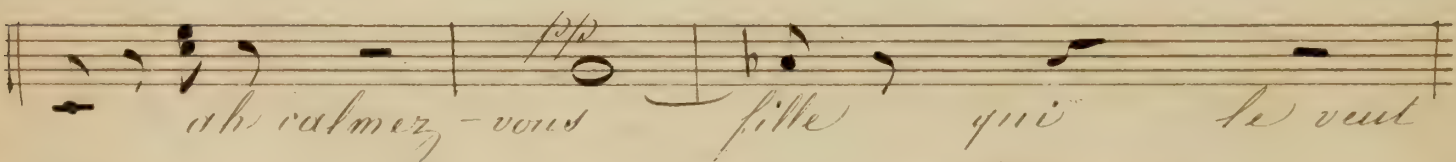
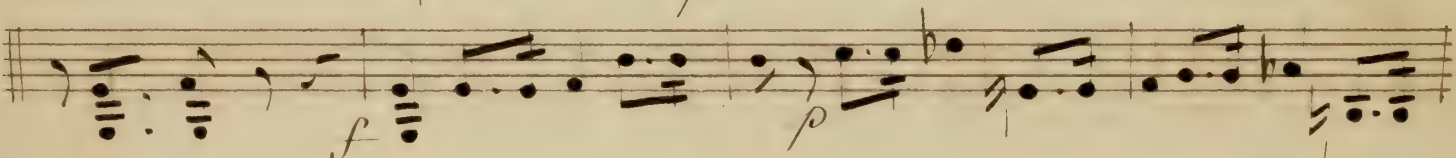
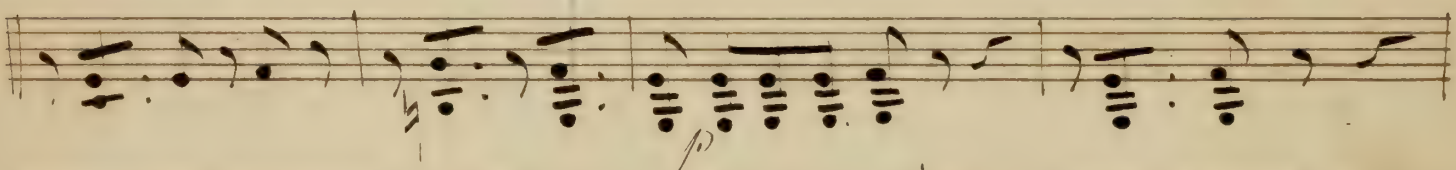
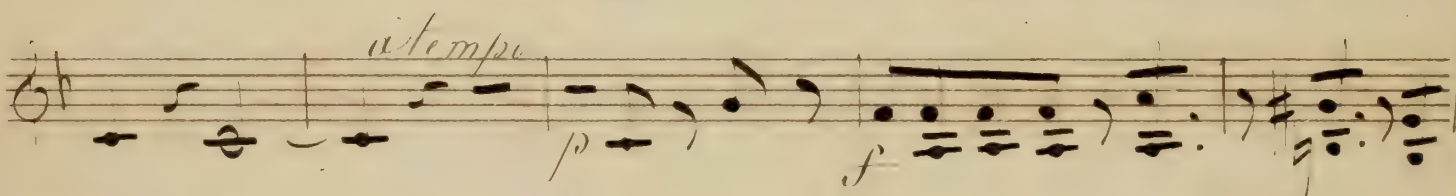
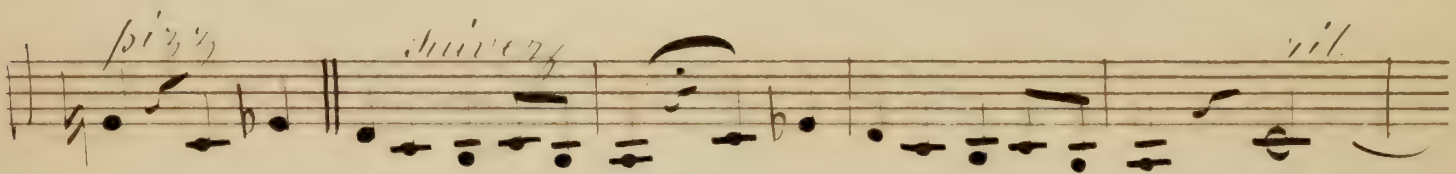
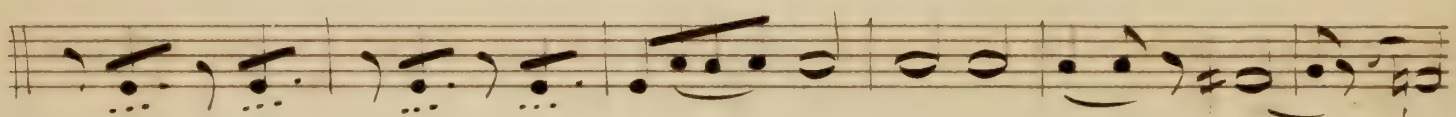
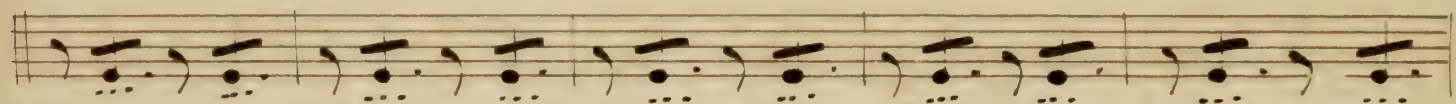
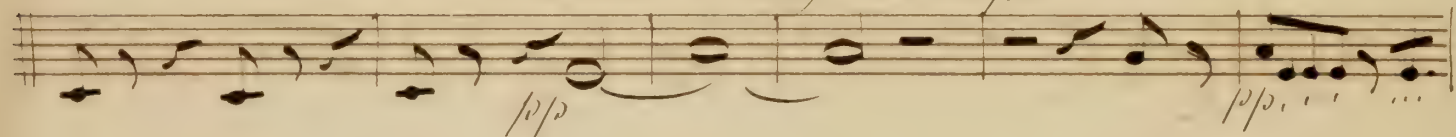
ff

p





Les yeux suivent à tempo

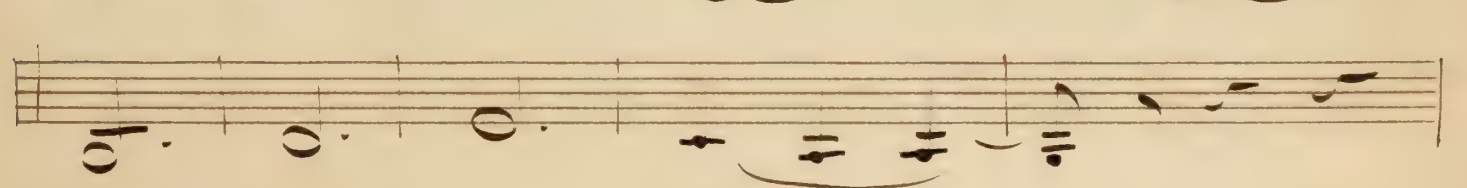
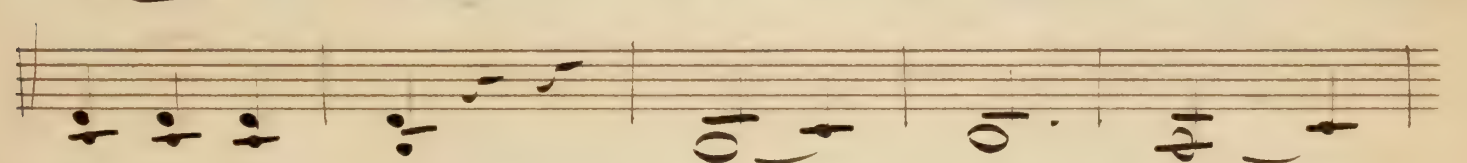
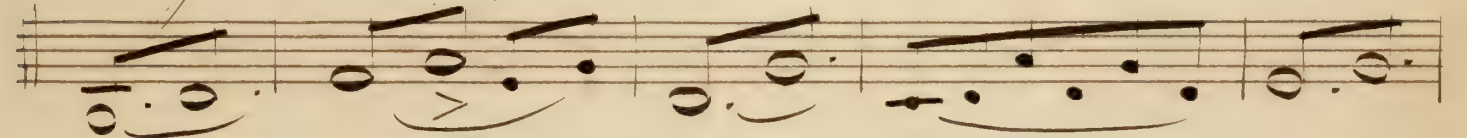
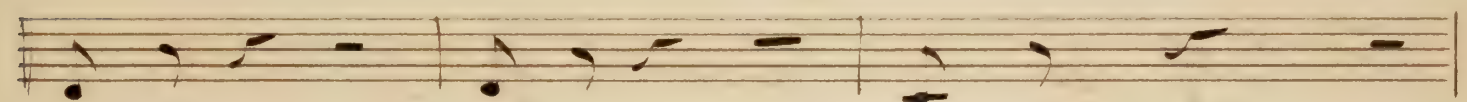
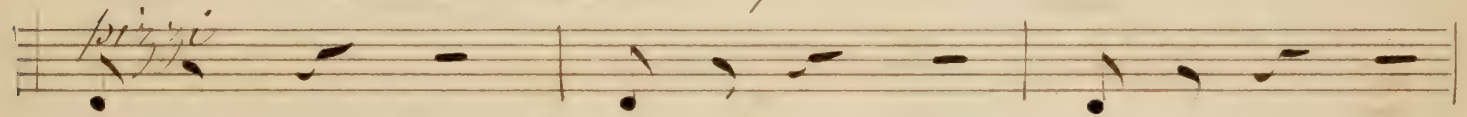
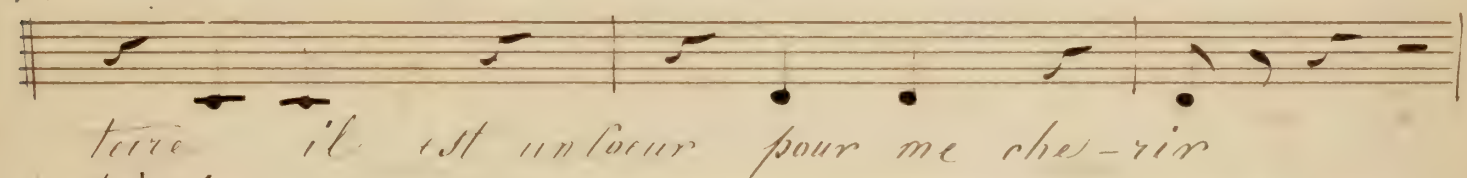
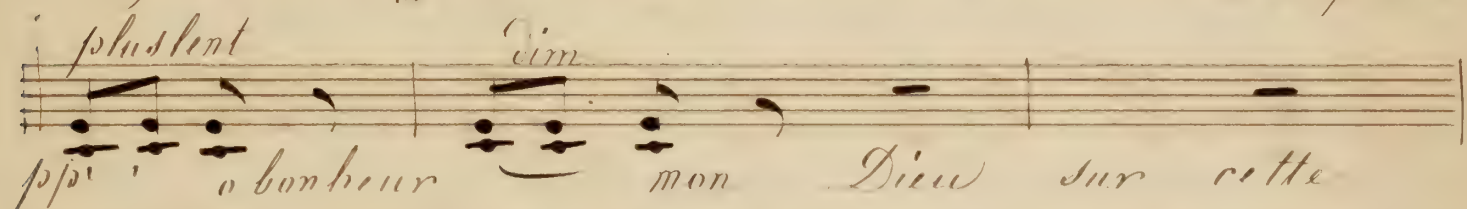
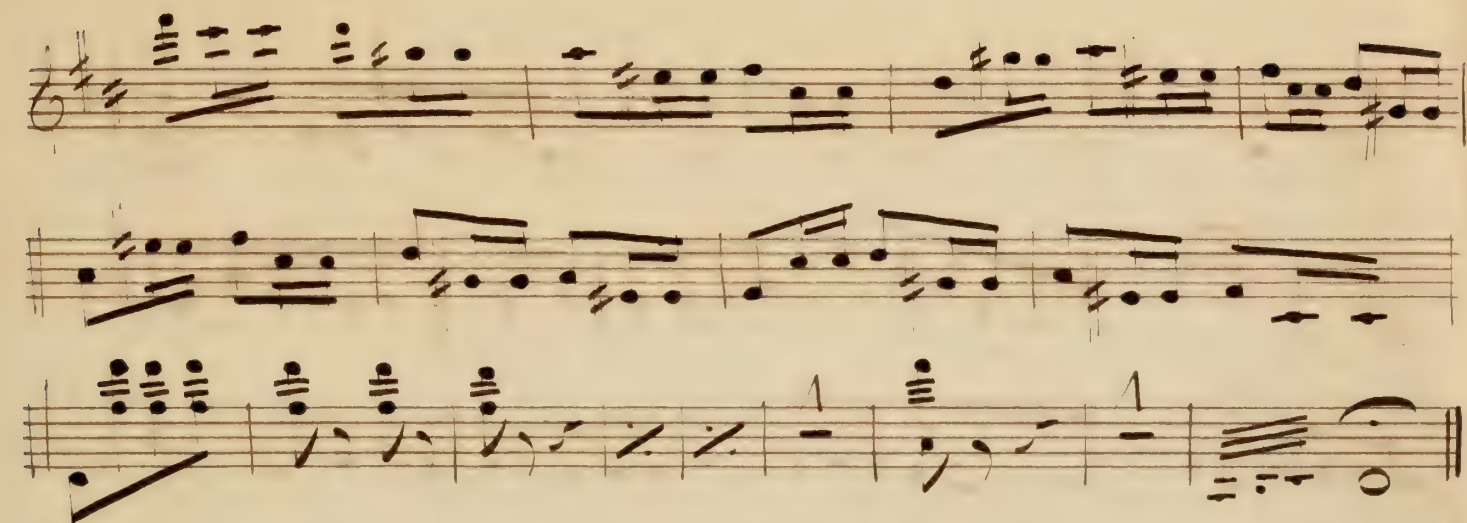


Handwritten musical score for "L'Inferno" by Franz Liszt. The score is written on ten staves. The first staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic values, including triplets, and dynamic markings such as *f*, *p*, and *pp*. The second staff features a *arco* marking. The third staff has a *tempo* marking. The fourth staff includes a *f* marking. The fifth staff has a *p* marking. The sixth staff has a *f* marking. The seventh staff has a *p* marking. The eighth staff has a *f* marking. The ninth staff has a *p* marking. The tenth staff has a *f* marking. The score is written in a cursive, handwritten style.

Handwritten musical score on page 12, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a single system across ten staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings such as *p*, *pp*, *mf*, *f*, *ff*, and *ppizz*. The score is divided into sections by double bar lines. The first section (staves 1-4) includes the marking *pp* and *ppizz*. The second section (staves 5-6) includes the marking *plus animé*. The third section (staves 7-8) includes the marking *mf cres* and *ff*. The fourth section (staves 9-10) includes the marking *plus lent*. The score concludes with a final double bar line.

Dynamic markings and performance instructions visible in the score include:

- pp* (pianissimo)
- ppizz* (pizzicato)
- mf* (mezzo-forte)
- f* (forte)
- ff* (fortissimo)
- plus animé* (more animated)
- plus lent* (more slowly)
- cres* (crescendo)



qui comble tous mes vœux
 tout mes vœux plus de
 gloire et plus de gé-nie vivons obs-
 -cur mais heureux mais que ces
 vers qui m'ont fait banir de ma patrie comme leur
 souvenir perissen - ta ja mais
 sous ma voi - le

arco
f
Allo modto
p
6^e Ind^{te} 2
6 12

l'on dit voile regrets et douleur viel qu'ai je en

tendu ces vers écrit en d'heureux jours

12 en pri - - - ant

Dieu tes jeun-nes à - moures

Alte
f *je ne me trompe pas et celle po-é -*

suivrez

si-c'est la mienne ô mon Dieu mon cœur reprend sa

foi sans les pro-messes en gé- nie

f

ah quand le souverain me prod erit met m'ou -

ah quand le souverain me prod erit met m'ou -

ah quand le souverain me prod erit met m'ou -

Dieu le peuple le peuple se

mod^{te} maestoso

Il vient

f *p* *3* *3* *3*

6 *6*

ff *f*

plus animé

fin

je sus

crad

p *combe*

f

ta

tombe *vient l'ave*

This system contains the first five staves of the musical score. The first staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic and the word *crad* above it. The second staff is a piano accompaniment in treble clef, starting with a forte (*f*) dynamic and the word *combe* below it. The third staff continues the piano accompaniment. The fourth staff is a vocal line with the word *ta* at the end. The fifth staff is a piano accompaniment with the words *tombe* and *vient l'ave* written below it.

N^e 5 *3/4* *ppp*

1 2 3 4 5 6

suivrez *mf*

ppp

droits des bois

suivrez *mf*

This system contains the next five staves of the musical score. The sixth staff is a vocal line in treble clef, marked with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a pianissimo (*ppp*) dynamic and the words *N° 5* and *3/4* above it. The seventh staff is a piano accompaniment in treble clef, with numbers 1 through 6 written above it. The eighth staff is a vocal line with the word *suivrez* above it and a mezzo-forte (*mf*) dynamic below it. The ninth staff is a piano accompaniment in treble clef, marked with a pianissimo (*ppp*) dynamic. The tenth staff is a vocal line with the words *droits des bois* below it. The eleventh staff is a piano accompaniment in treble clef, marked with a mezzo-forte (*mf*) dynamic and the word *suivrez* above it. The twelfth staff is a piano accompaniment in treble clef, marked with a pianissimo (*ppp*) dynamic.

plus lent

N° 6
ancante

a tempo

suivre a tempo

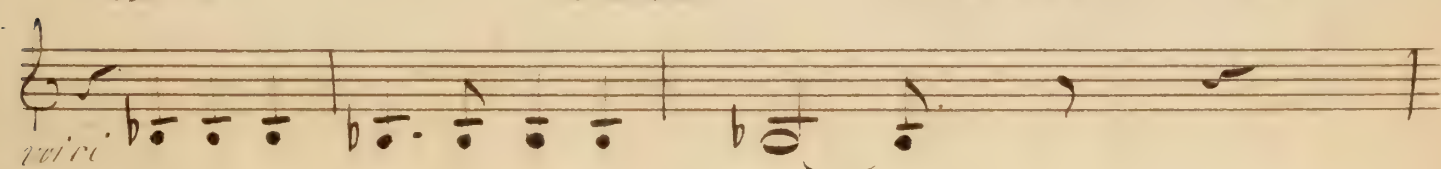
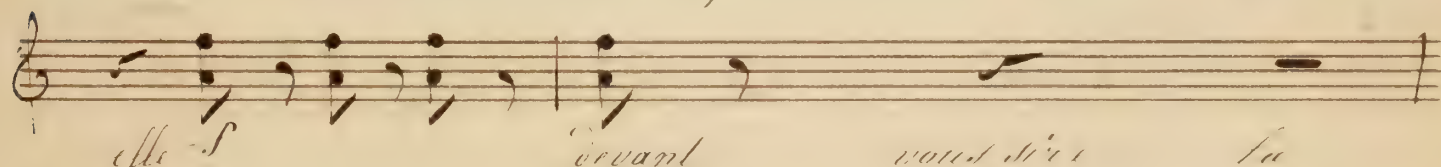
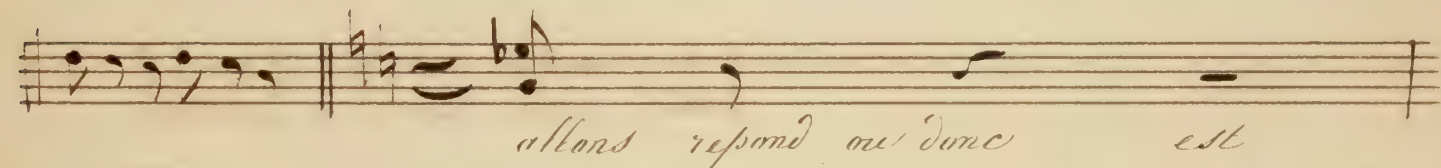
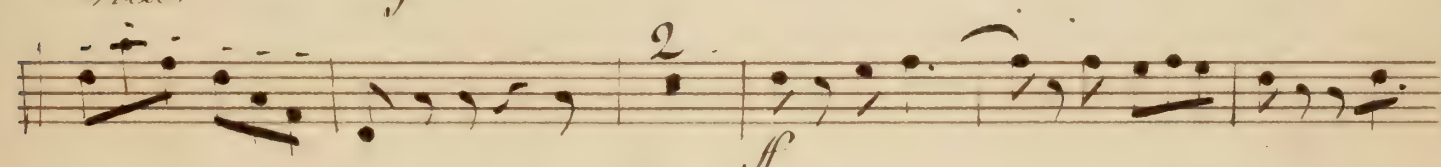
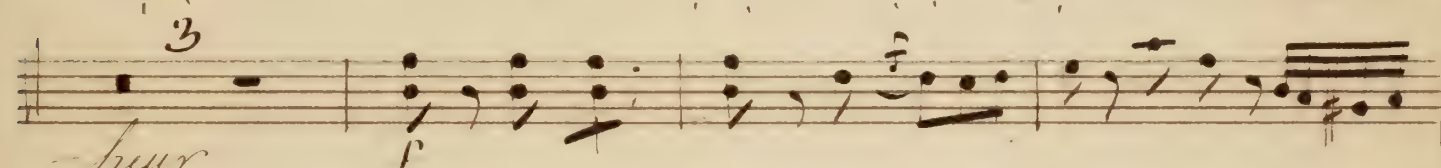
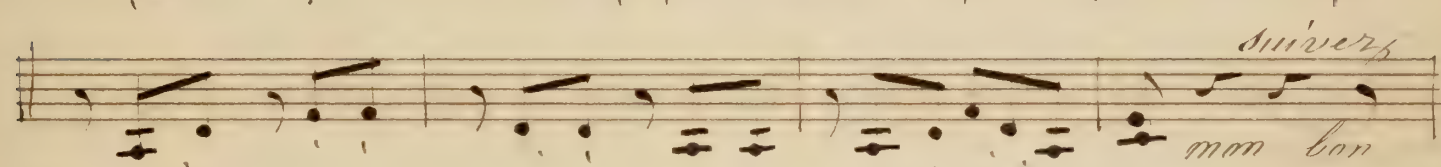
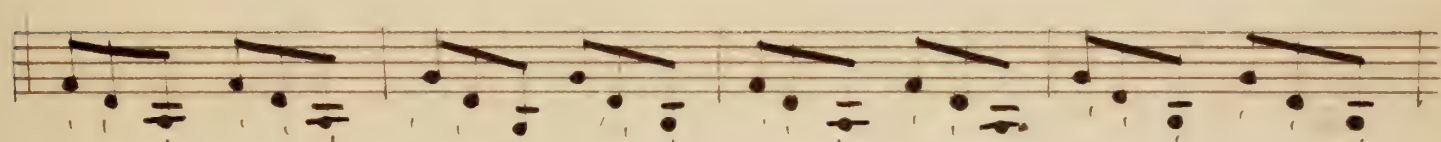
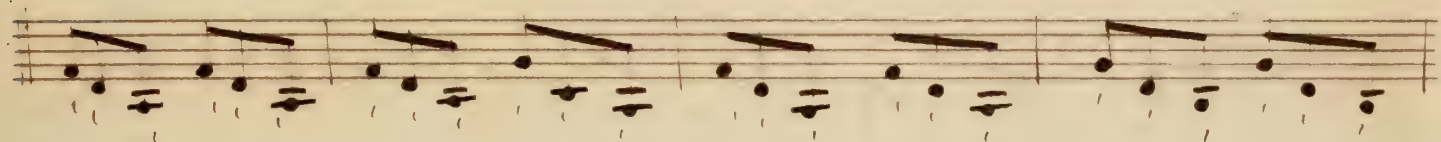
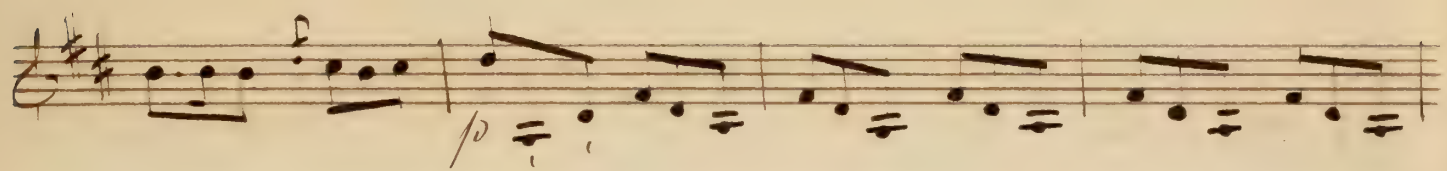
a tempo

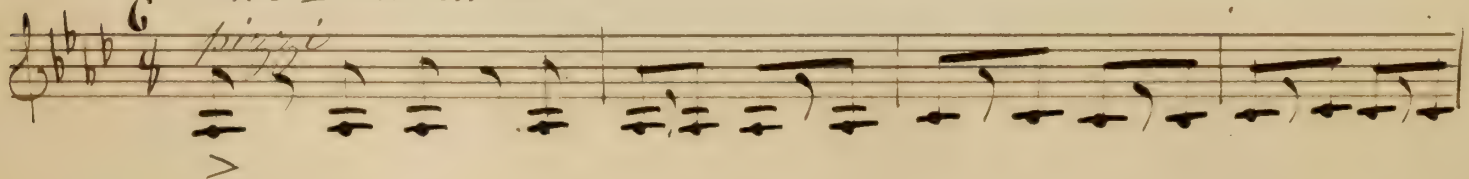
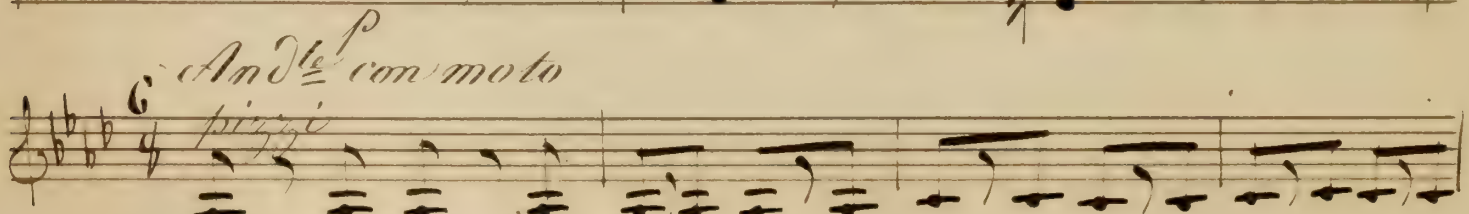
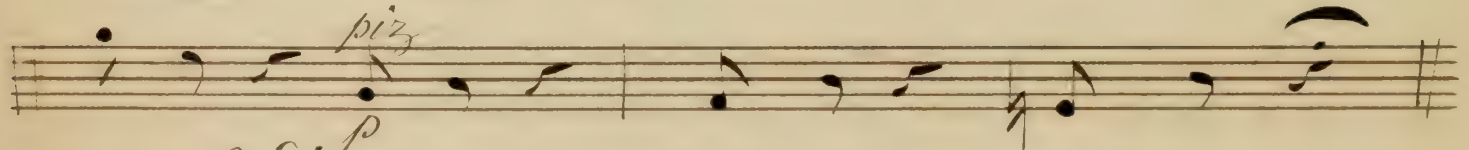
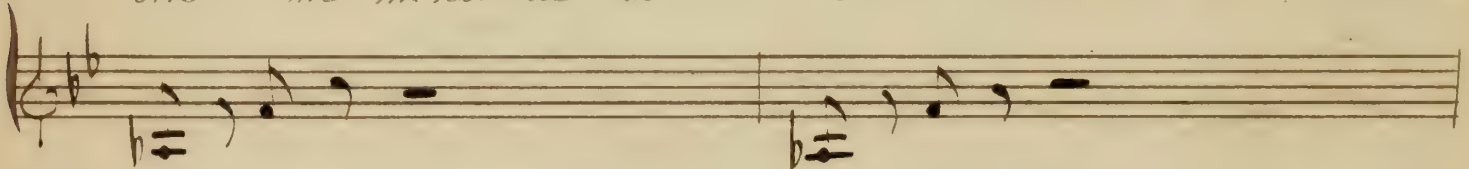
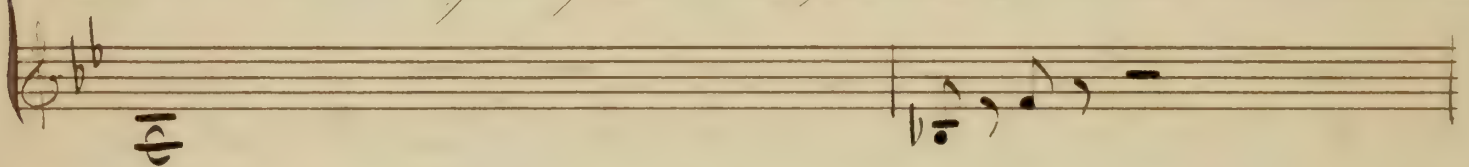
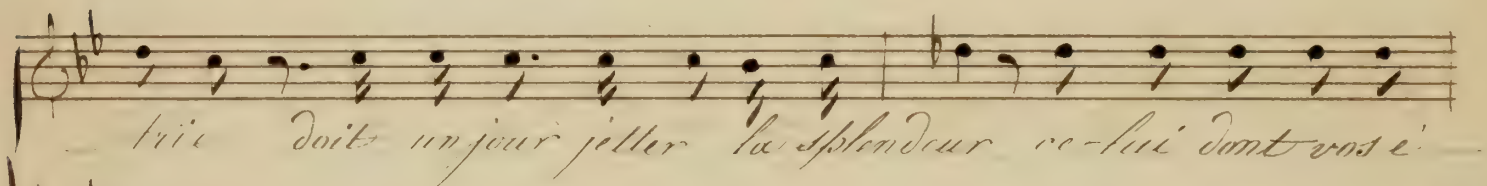
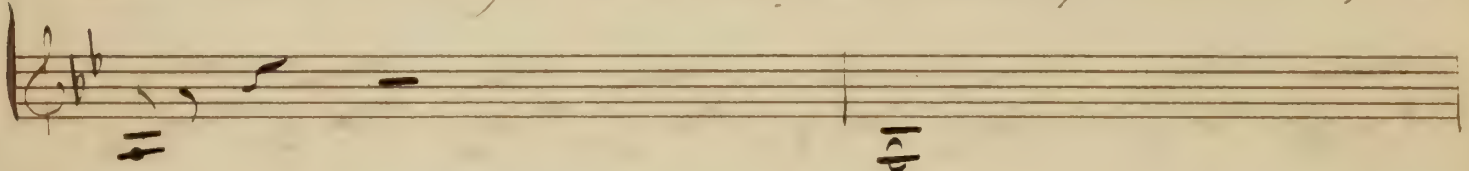
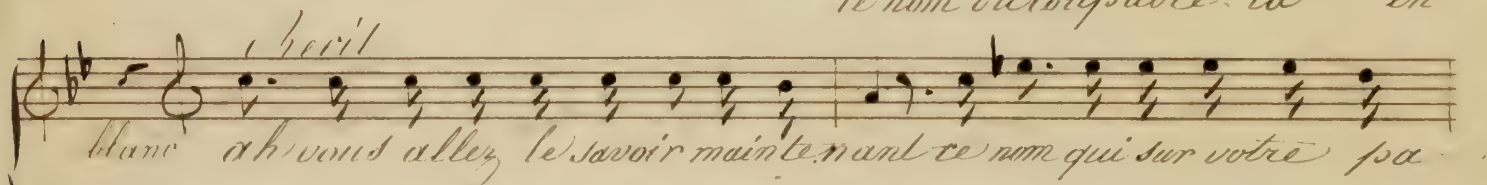
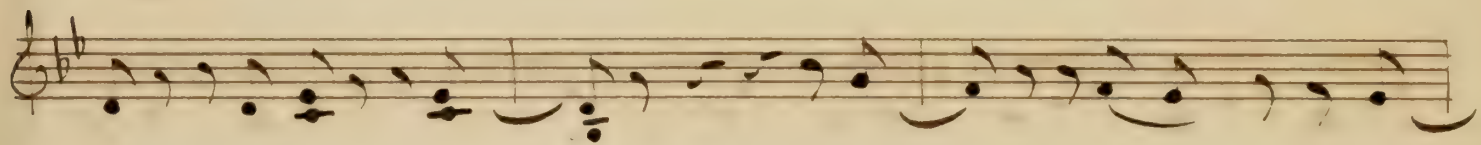
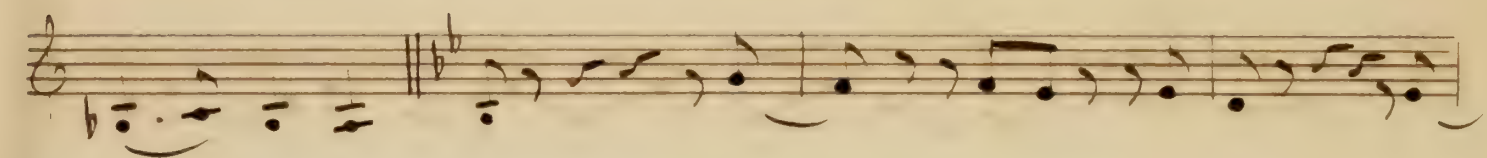
cres *dim*

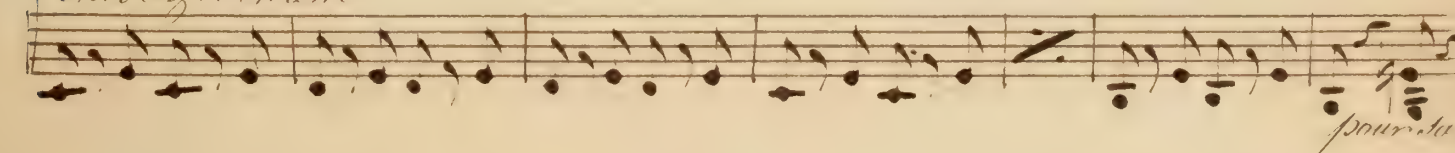
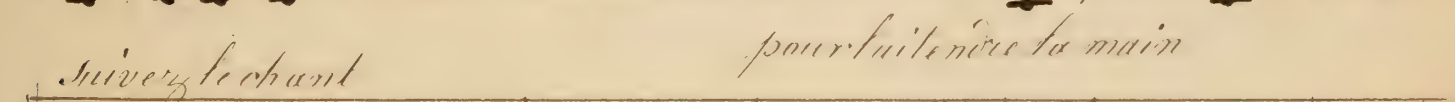
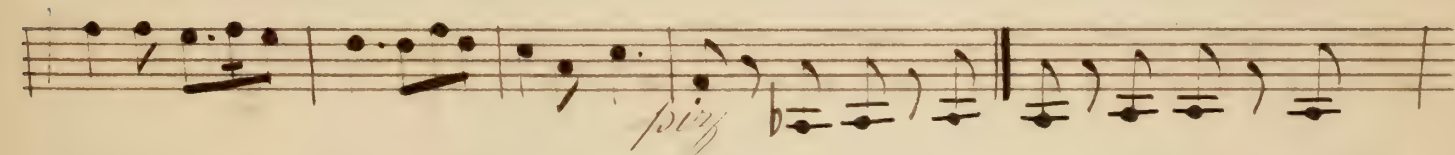
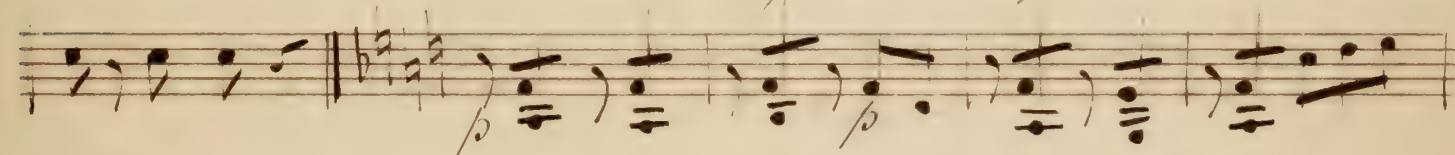
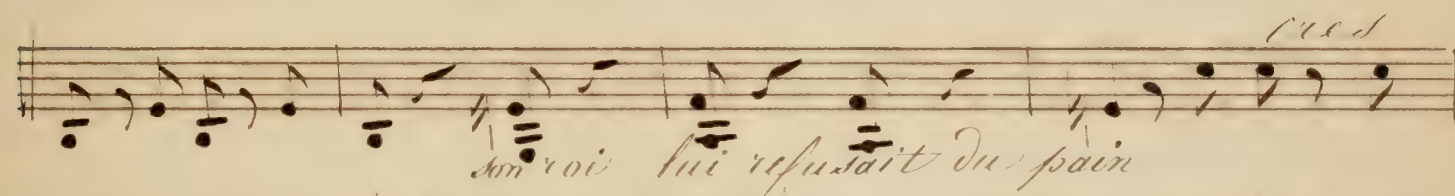
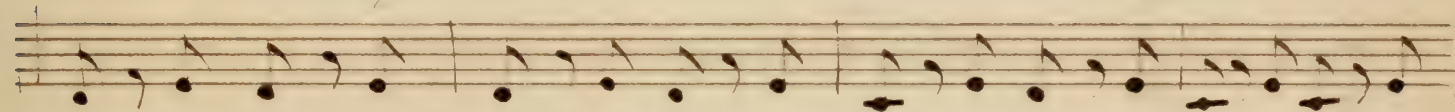
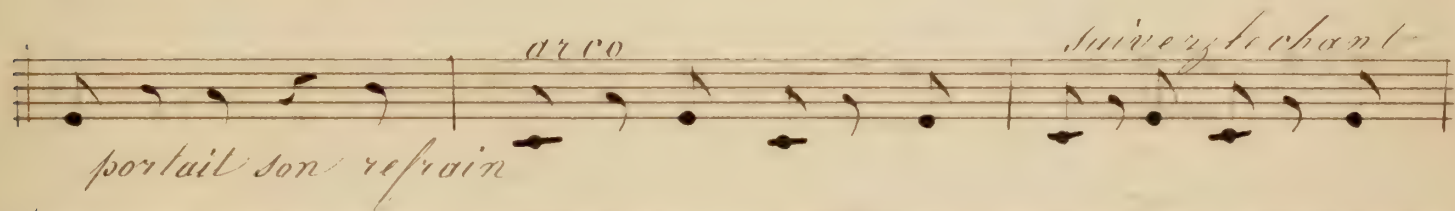
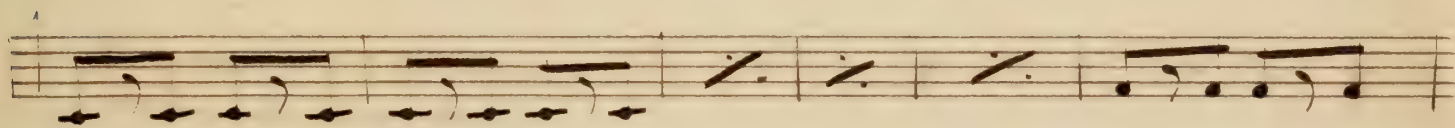
ad lib

perances *oh remonte aux cieux*

N° 7
att *mo*







cres
pour son pain *p*

mf *p* *p*

H.
S' vous le ren- dra' vous le ren- dra

H.

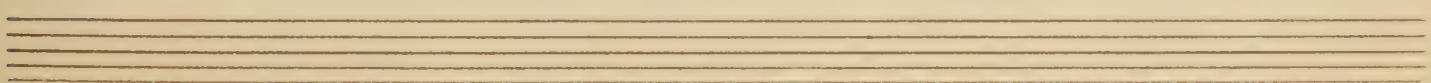
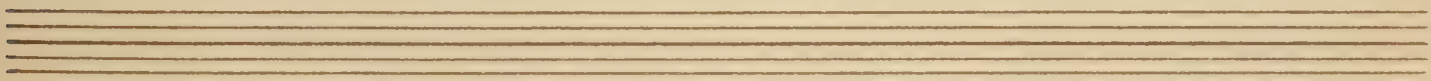
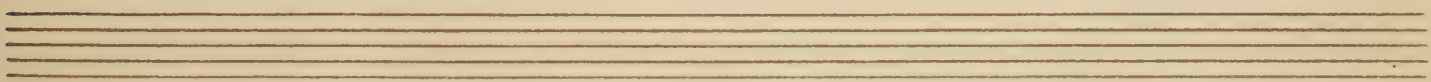
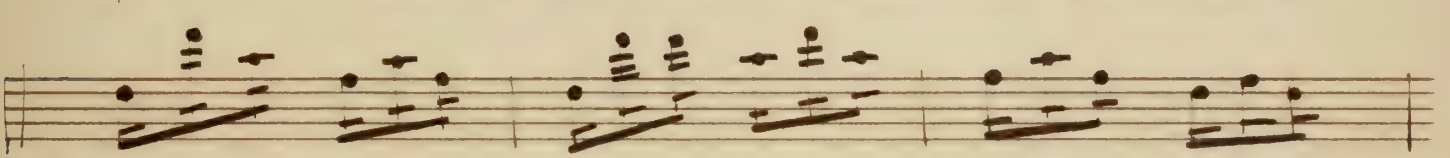
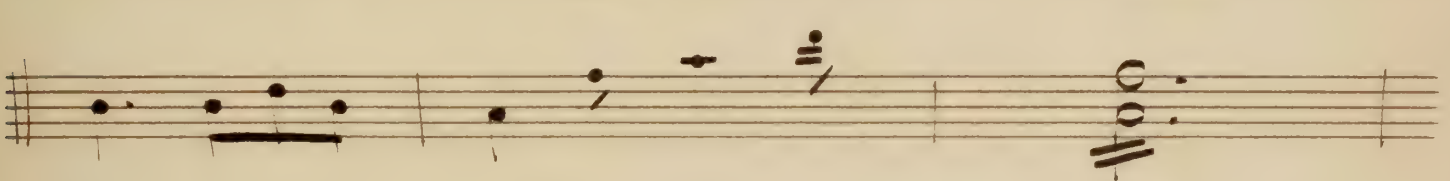
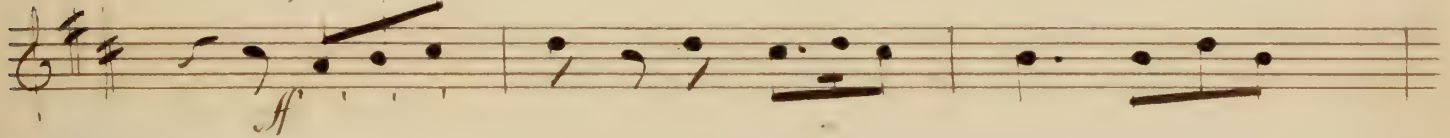
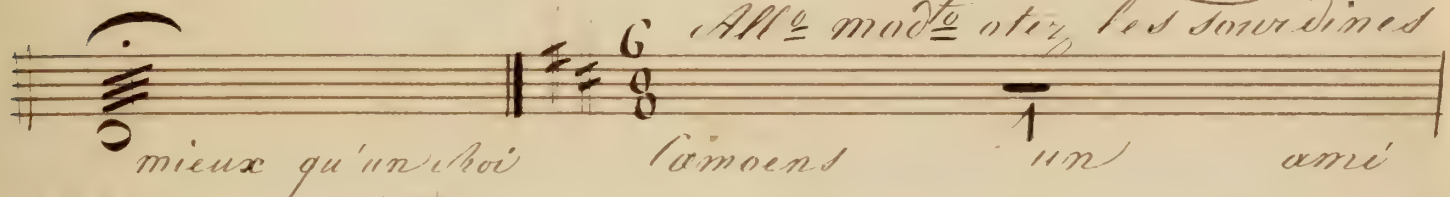
Adagio maestoso *même mouvt* cet homme est un proscrit cet homme est

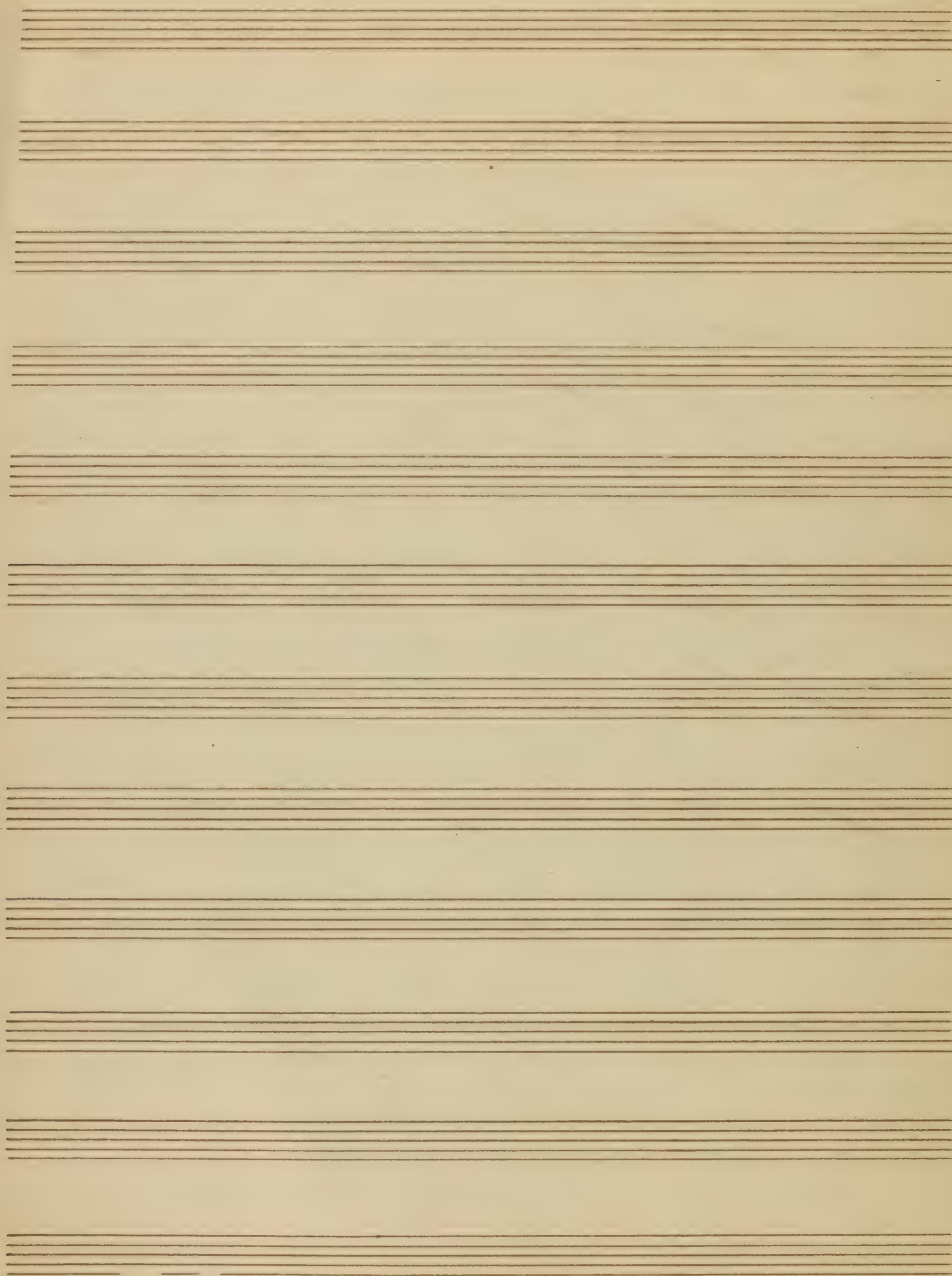
un genie

carillais

cres
doit honorer comme des

cres
p *ppp* Dieu que vois-je mon Roi et qui vient implorer son pardon
avec son drapeau

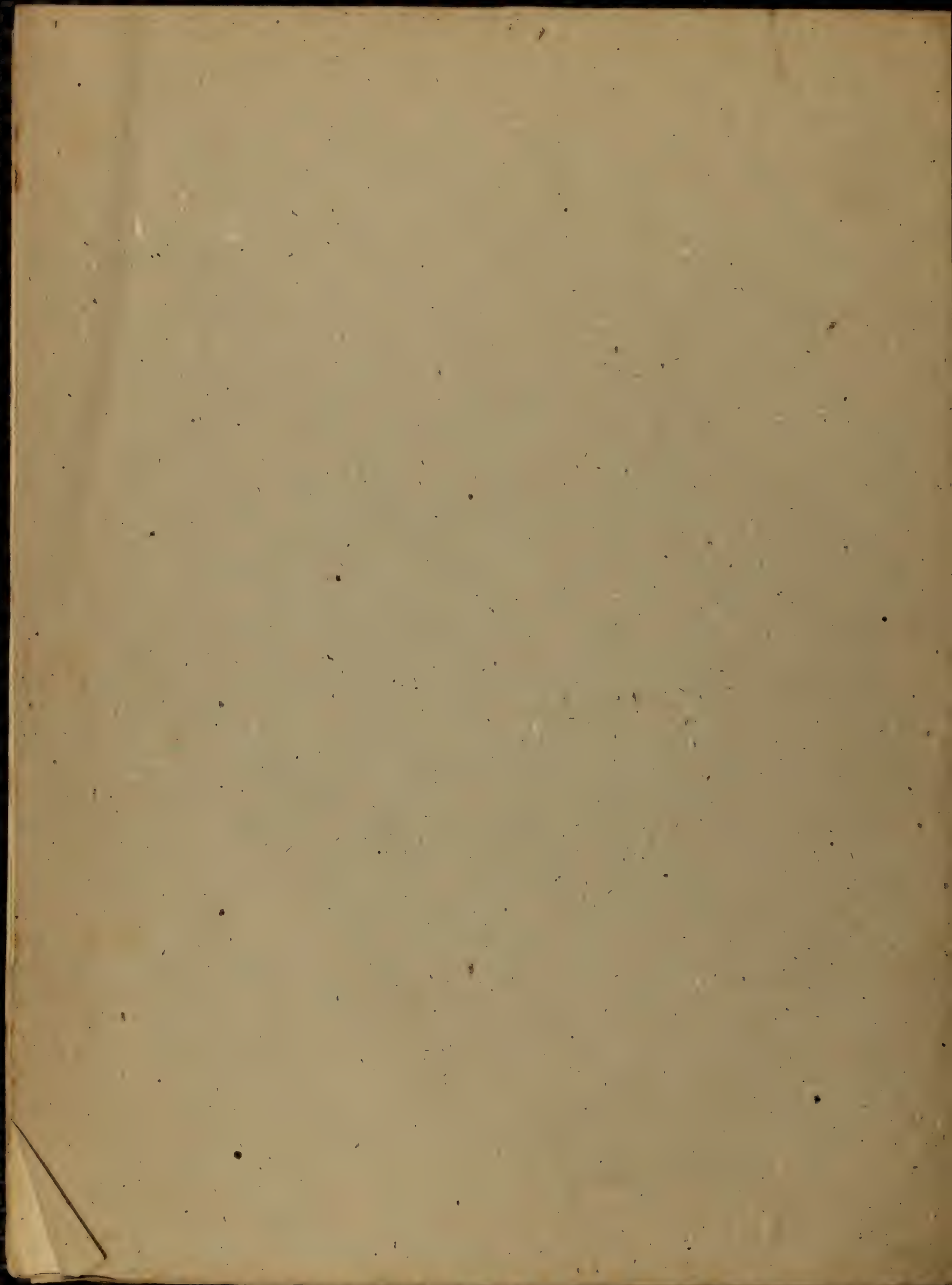




grand thier

le 21 Janvier 1945

le 5 Mars 1945



Esclave du Camoëns.

Alto.

Alto

L'ESCLAVE DU CAMOENS.

E. FLOTOV.

OUVERTURE

Andante

pp très doux. *pp*

p

pp

morendo. 2 *pizz.* *All^o vivace.* arco. *pp* très léger

cres. *f*

2

2

cres. *p* *f*

2/4 *pp*

Unis. *f*

pizz. *f* *rilen.*

B. L.

arco. *cres.* *p*

cres. *p* *cres.*

ff *dum.* *pp*

5 *Meme Mouv!* *ppp*

cres. *ff*

2

2

Meme Mouv! 3

p

riten. *suivez.* 1 *pizz.*

arco.

ff

1

N^o 1. *p*

(on parle) et quelle belle collecte pour l'heureuse Phœbe! *pizz.* *arco.* *pp*

1 *pizz.* *arco.*

pp

1 *pizz.*

pizz. *arco.* *p* *ff*

joyeux a mourir *f*

Quelques renseignements. . . volontiers.

N^o 2. *f* *tr.* *pp* *suivez*

pizz. *arco.* *f* *p* *pizz.* *arco.*

doux. *ritem.* *suivez.* *a tempo. a tempo.* *mf* *ff* *p*

f *p* *f* *p* *f* *p*

suivez. *pizz.* *arco.*

pizz. arco. doux.

riten. suivez. tempo. *mf* *ff*

Mod^{lo} quasi adagia.

Voila ma belle!

N^o 3.

f qu'ajez vu la voila vive Dieu c'est elle terreur mortelle

Andante. *p*

suivez. pizz.

arco. doux. Soli. *p*

pp

All^o *f*

p

pp suivez. All^{to} 1

la belle Phoebe *f* moi Monseigneur vous plaisantez oui da

tres doux. a tempo. *pp*

suivez.

suivez. pizzo. riten. arco. a tempo. *p* *f*

suivez. *p* *f* *p*

pp suivez. a tempo.

f oh calmez vous fille qui le veut bien se defend sans se - cours des ga -

lens

tres doux.

suivez.

a tempo.

pp

pizz.

riten: arco. a tempo.

p

suivez.

p

All. Mod.º

p

fz

pp

pp

cres.

pizz.

p

arco.

p

mf

cres.

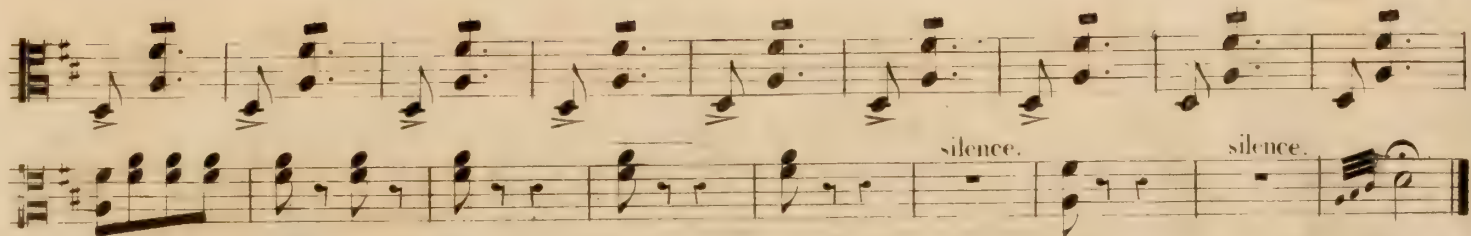
ff

plus lent.

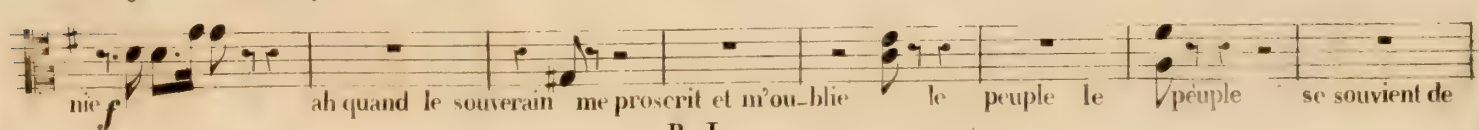
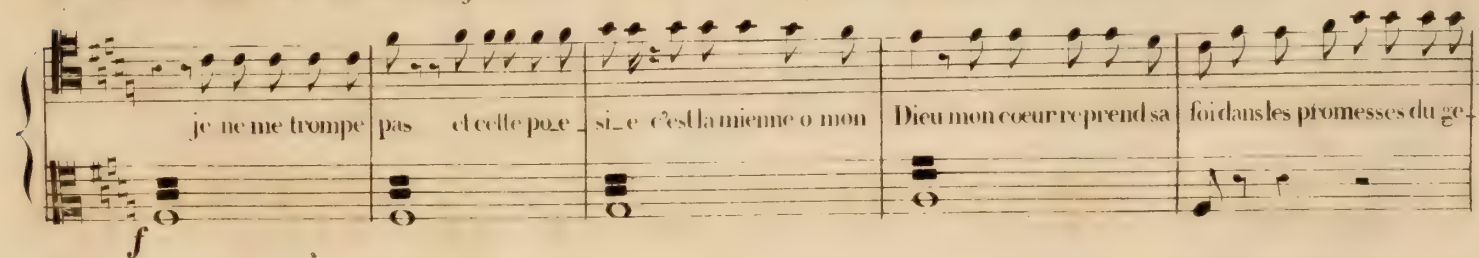
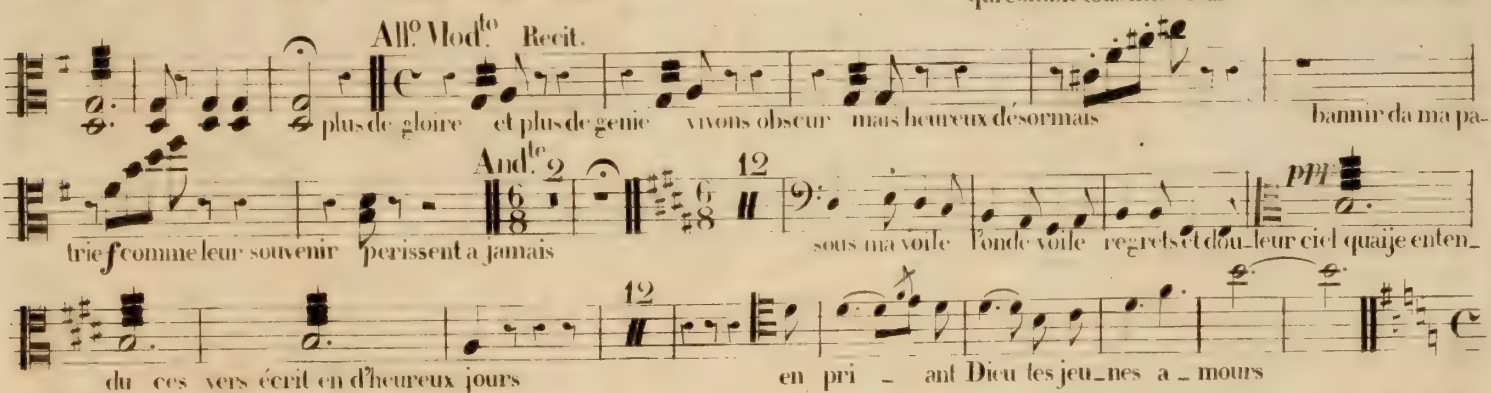
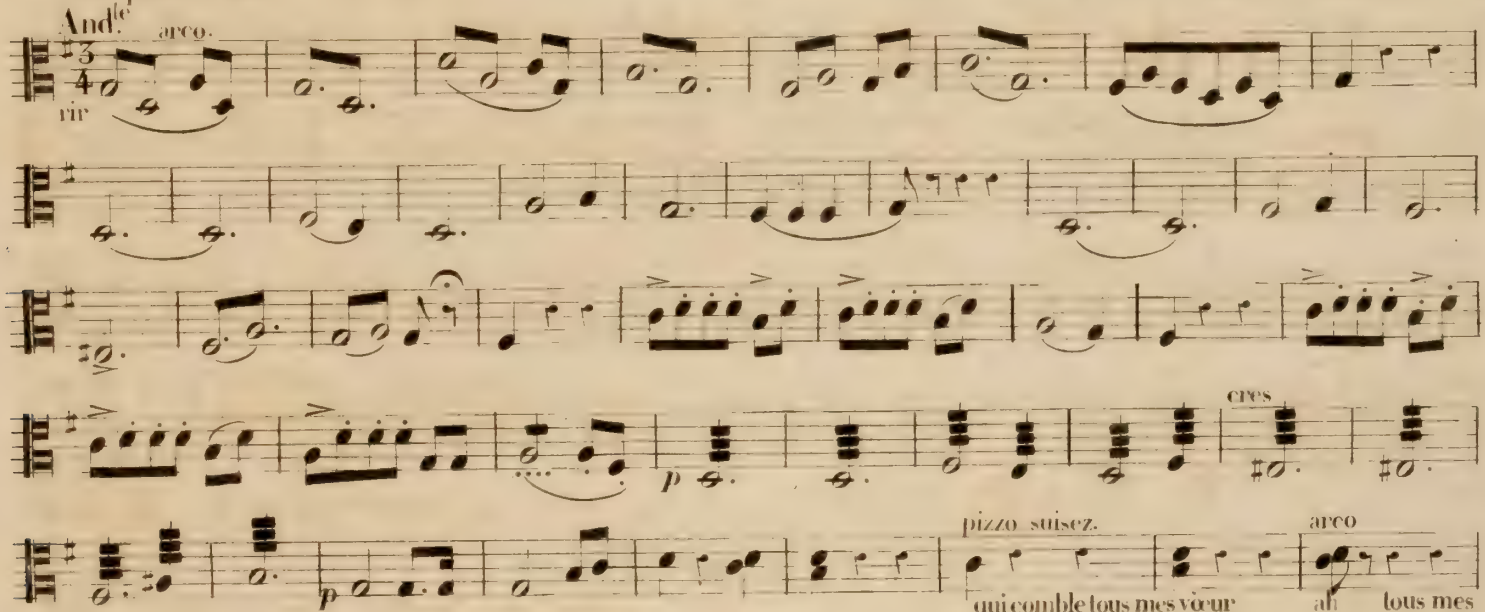
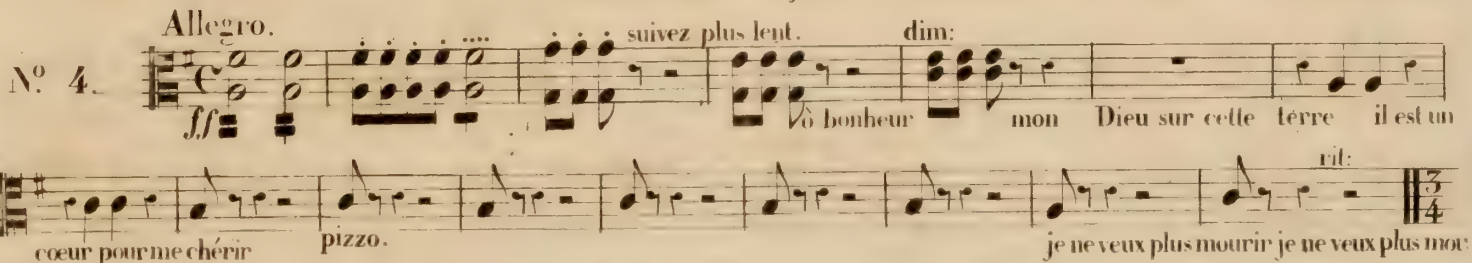
tempo 1º

ff

B. L.



J'aime mieux ça !



Mod.^{to} mac.to.

p
 f
 ff
 suivez.
 cres
 si je suc-combe
 tombe vient l'avenir

Ah! mon Dieu! si j'osais!

N^o 5.
 pp
 ritent.
 mf
 suivez.
 ppp
 droit des Rois
 suivez.
 plus lent.
 suivez.
 p

J'obéis, maître j'obéis!

N^o 6.
 And.^{te}
 piz.^o
 Solo.
 arco.
 ppp
 suivez. tempo. pizzo.
 arco.
 pp
 f
 p

remonte aux cieux douce espérance ah remonte aux cieux

B T.

N^o 7. *All^o Mod^{lo}* *Egoïste, va!*

ff

p

f

suivez. *3*
mon bon-heur

2

p

f allons reponds ou donc est elle devant vous Sire la voici

suivez. *Récit.*
le nom du cou-pable est en blanc ah vous allez le savoir maintenant ce nom qui sur votre pa-

trie doit un jour jeter la splen-deur *ff* celui dont vos edils ont menacé la vie c'est le Camoëns Monsei-

And^{te} con moto.

p

arco. *suivez le chant.*
fran

portait son re-

son Roi lui refusait du pain

p *f* *p* *f* vous le ren-dra vous le ren-

p *f* *p* *f*

B. L.

pizz.

suivez le chant

pour sa liberté pour son pain

p

p vous le rendra vous le ren-

f

Adagio maestoso.

cet homme est un proscrit cet homme est un genie *PPP*

car il laissa

doit honorer comme des

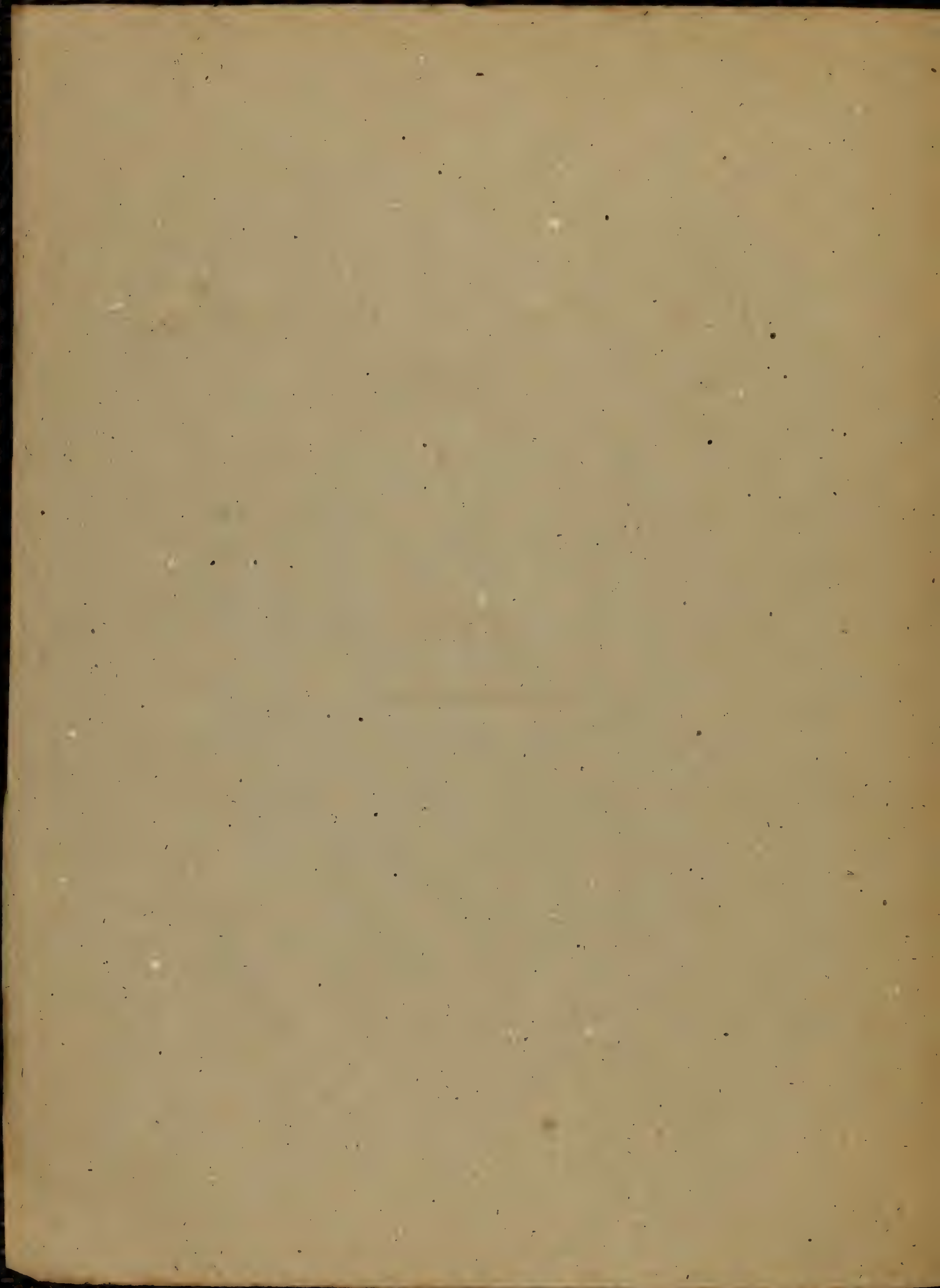
avec sourdines.

(on parle) qui vient implorer son pardon *PPP*

All^o Mod^o
olez les sourdines.

mieux qu'un Roi Camoens un ami *ff*





Alto.

L'Esclave du Camoens.

Alto.

Ouverture

Andante $\text{G}\sharp\text{F}\text{G}$ 1. 2. 3. 4. 5. 6. 7. 8.

pp *très doux*

ppia *pp* 2 *piu*

marcando

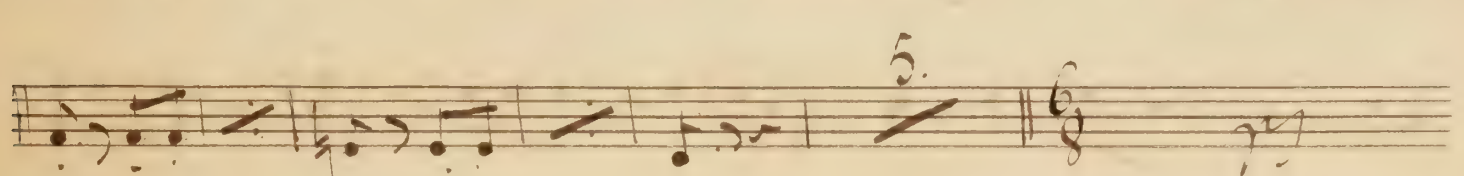
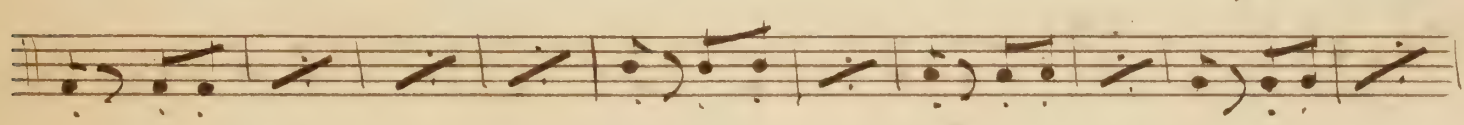
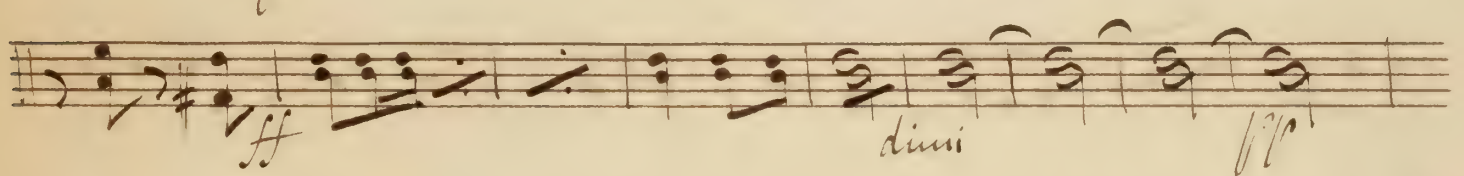
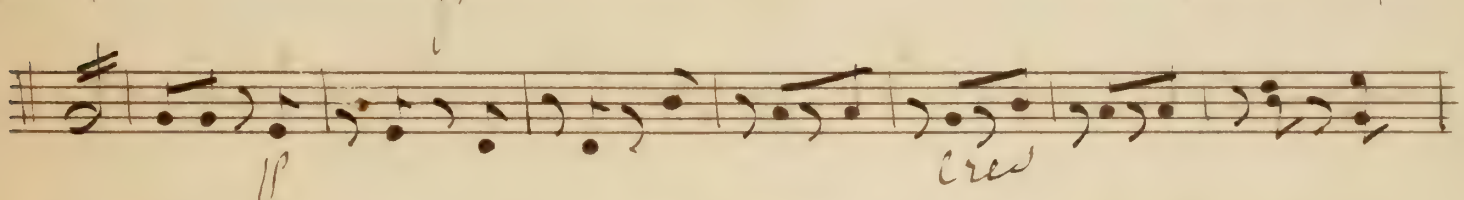
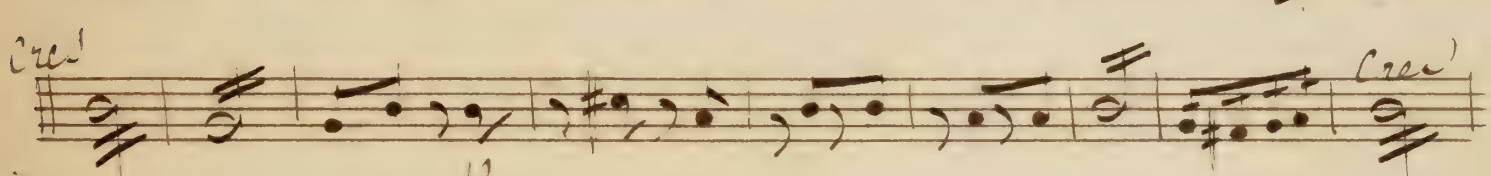
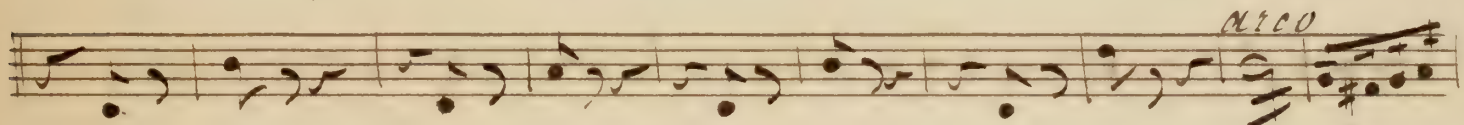
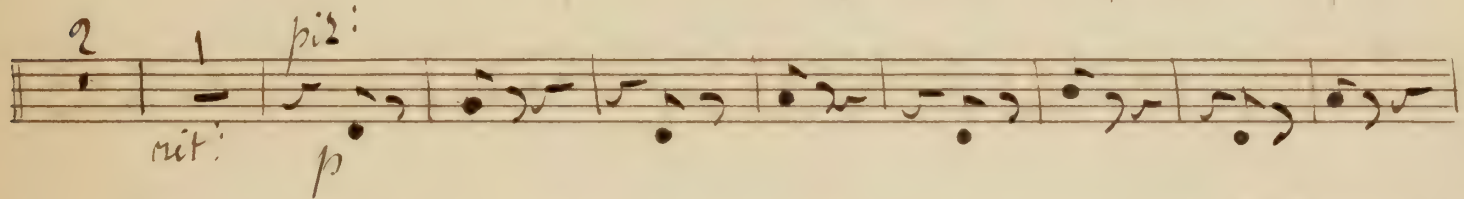
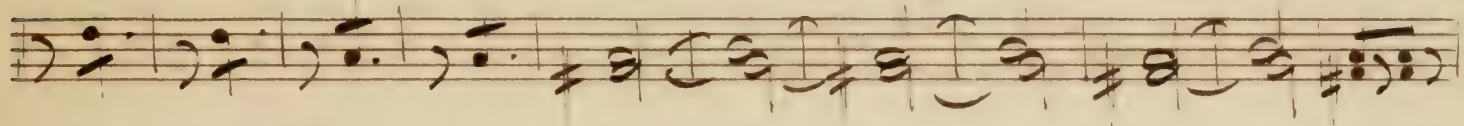
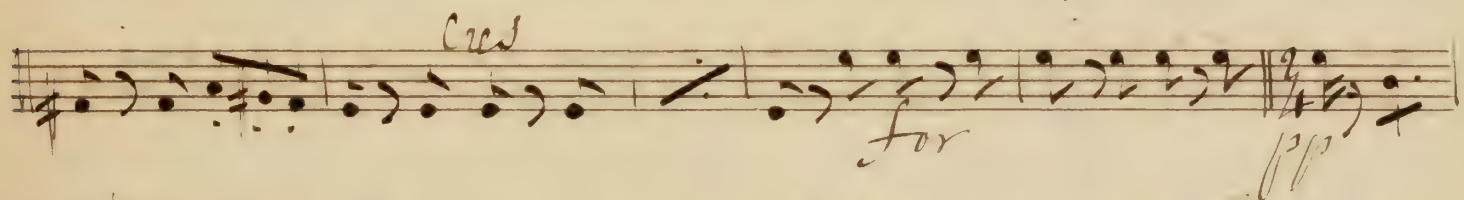
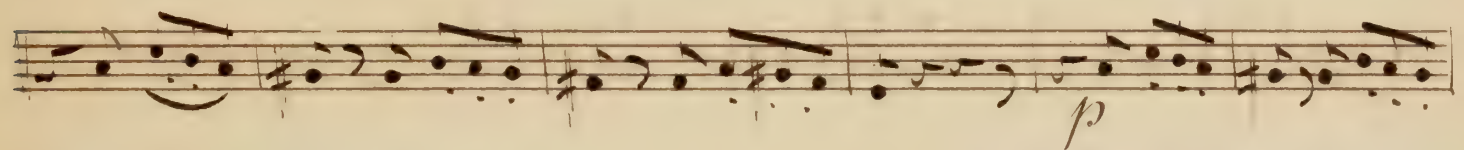
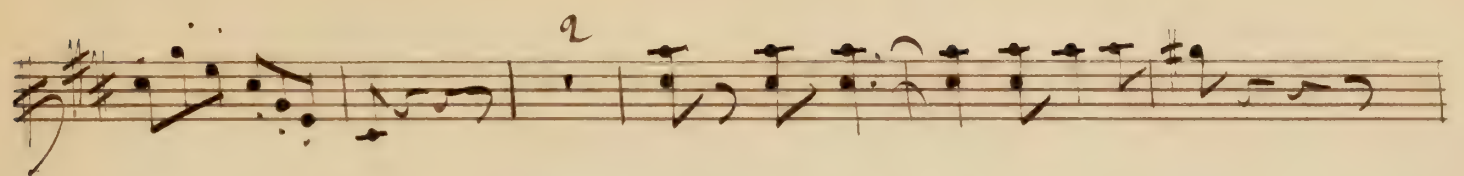
all^o Vivace

arco ppp: très léger.

Creu *A*

2

Handwritten musical score for an Overture. The score is written on ten staves. The first staff is titled "Ouverture" and "Andante" with a key signature of one sharp (F#) and a 3/8 time signature. Above the first staff are numbers 1 through 8. The second staff has a dynamic marking "pp" and the instruction "très doux". The third staff has a dynamic marking "ppia". The fourth staff has a dynamic marking "pp". The fifth staff has a dynamic marking "2 piu". The sixth staff has the instruction "marcando". The seventh staff has the instruction "all° Vivace". The eighth staff has the instruction "arco ppp: très léger.". The ninth staff has the instruction "Creu" and a dynamic marking "A". The tenth staff has a dynamic marking "2".



trienne mont

pp

Cro 1

4

2

2

pp

trienne mont

rit

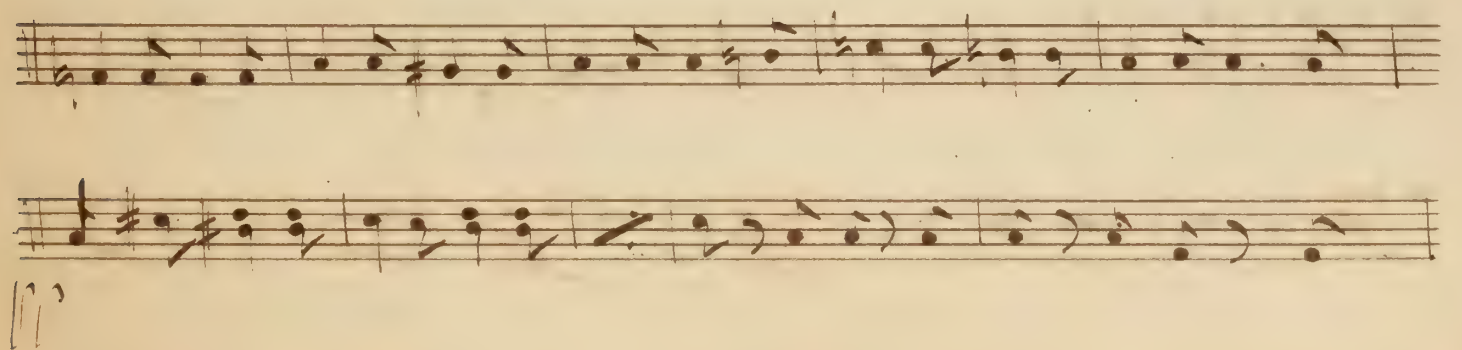
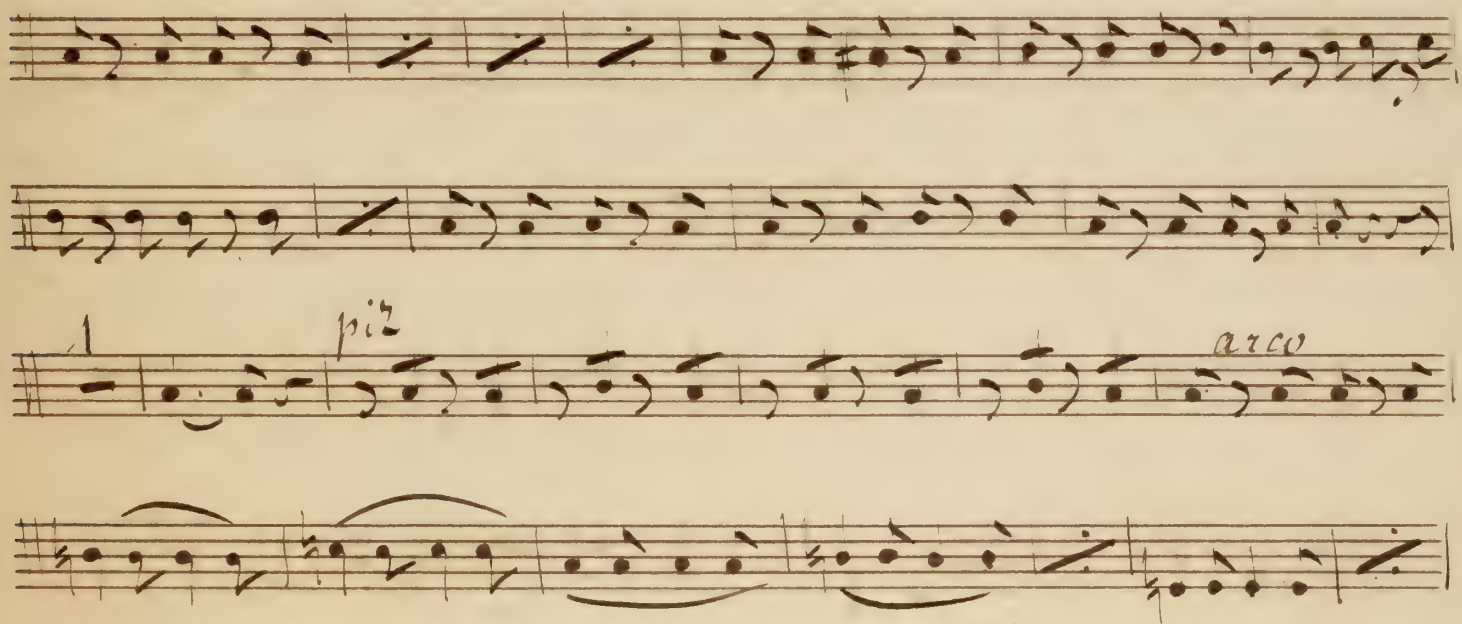
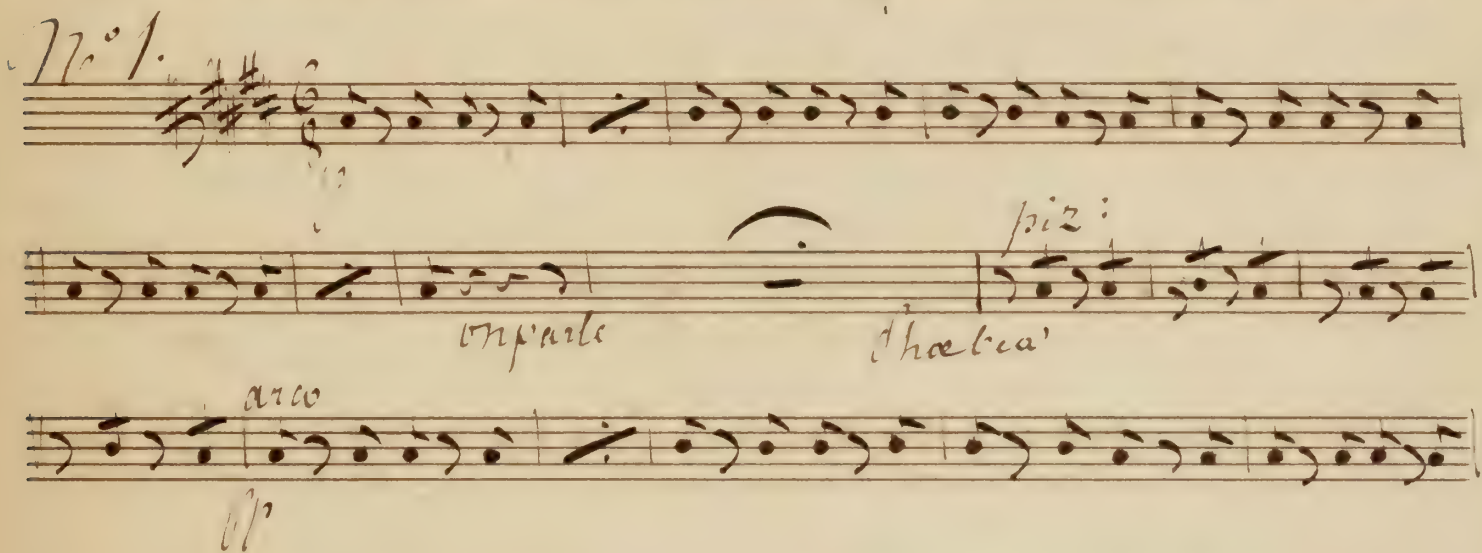
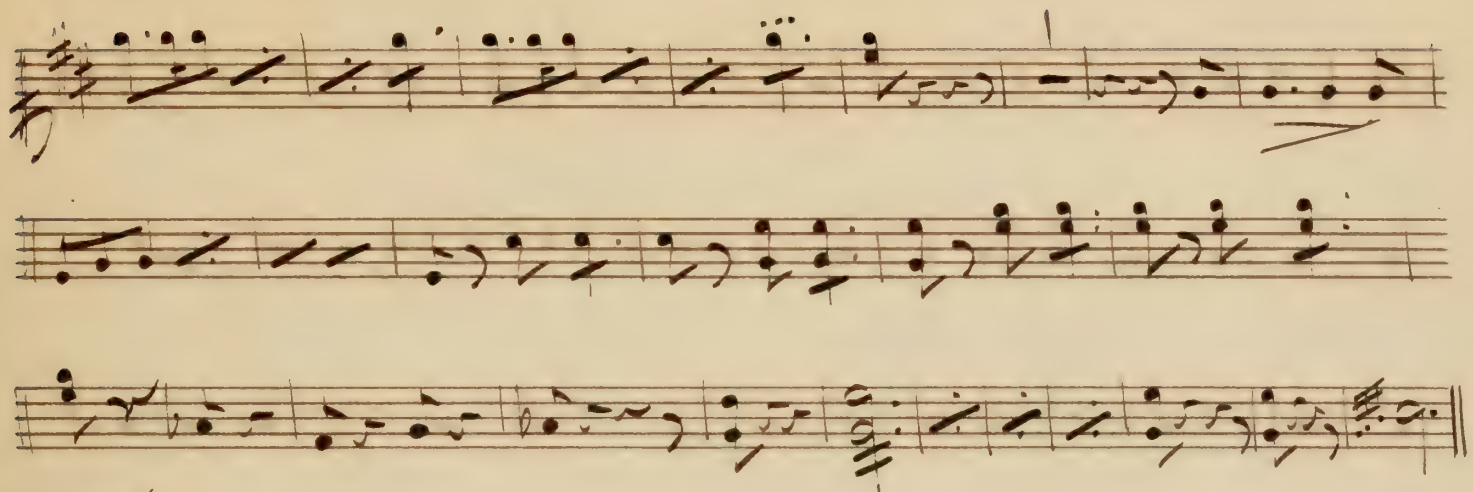
pp

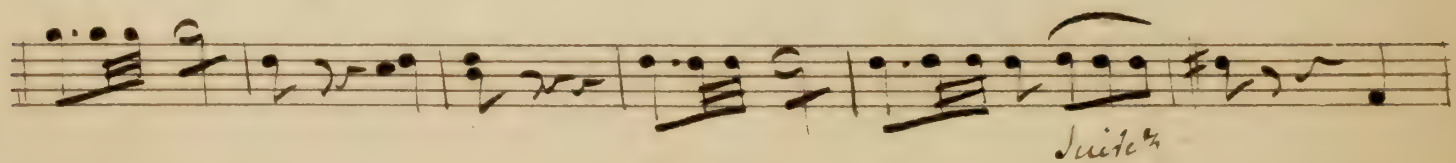
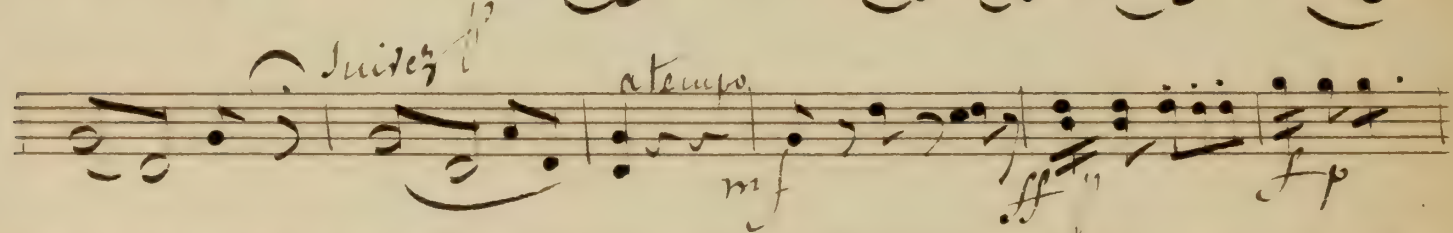
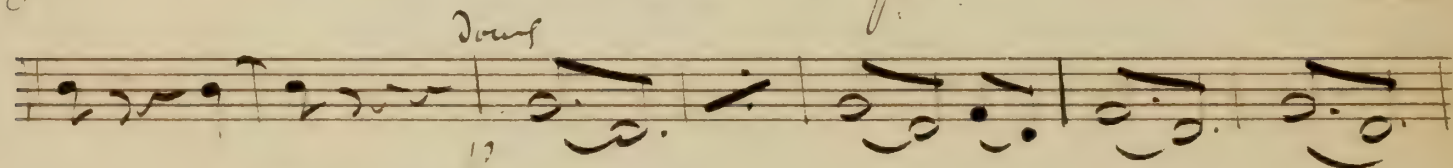
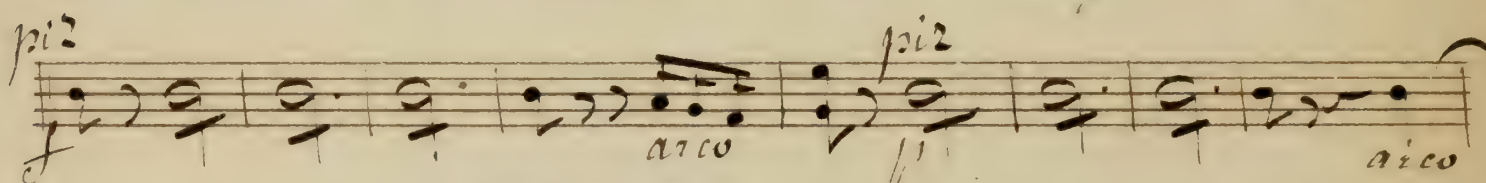
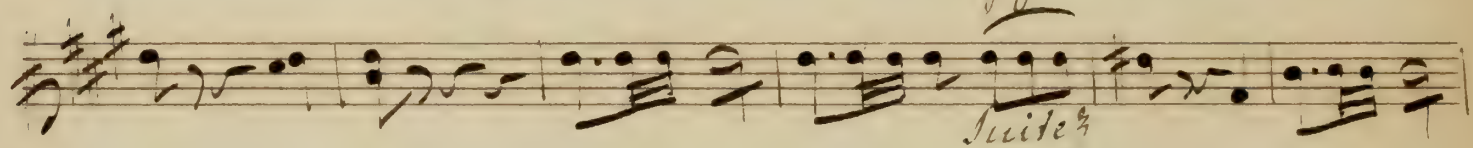
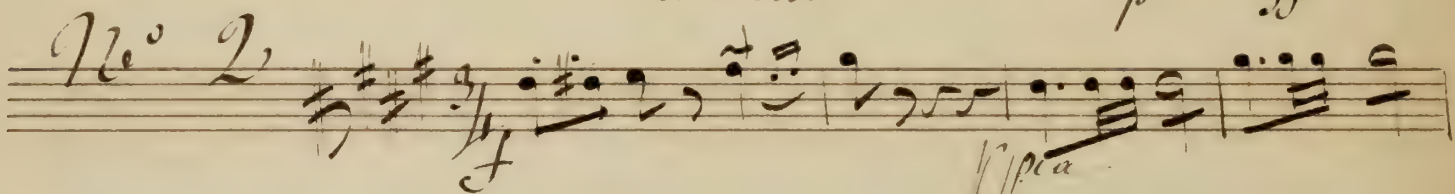
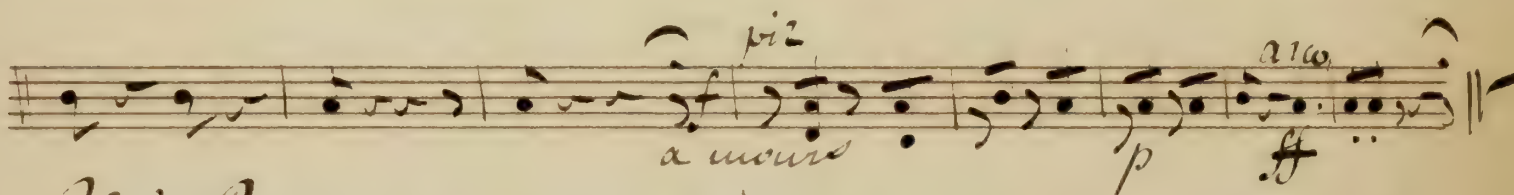
trienne

pi 2:

arco

For





più: *arco* *più*
(doux)
arco *rit:* *suiter* *tempo*
mf *ff*

No 3
Molto quasi adagio *la viola* *c'est elle* *mor*
lento *ff* *ante* *arco* *suiter* *più* *Soli*
(doux) *pp*

all^o

habell phal lou *musloig pour* *Suiter* *all^{to}*

atempo *rit* *areu* *rit*

a tempo *Suiter* *rit* *areu*

a tempo *Suiter* *rit* *areu*

gith quichout bien se sofer sans le courer *de l'ga*

lento

Dim.
Swiss
a tempo
ff

molto

rit. *arco* *tempo*
ff

Swiss *allegro* *molto*
ff

fz *f*

ff *f*

ff *ff*

Handwritten musical score for "L'air de la Vierge" by J. B. Lully. The score is written on ten staves. It includes various musical notations such as notes, rests, and dynamic markings like "pizz.", "arco", "ff", "mf", "p", "f", "cresc.", "dim.", "rit.", "tempo", "piu mosso", "piu lento", "piu allegro", "piu moderato", "piu vivo". The lyrics "mon Dieu sur cette terre" are written below the staves. The score is signed "J. B. Lully" at the bottom right.

rit *aucto*

viv *je ne vous plus mourir je ne vous plus mourir*

Bes *pit* *suivie* *arco*

tous sans Yang *et tous mes*

plus de gloire *plus de genies* *vivens obt-*

cur *mourant de l'ormain* *barrier de mon pa-*

brie *le soutenir* *pe tiennent a jamais*

ppp *regrets et dire leur* *d'honneur pour s* *a -*

meurt *repré- sen- ta-*

Jui- *for-* *sou- re-*

rain *me pro- fère et m'ou- blie* *le pre- sè- le le pre- sè- le*
Mod^{to} mai'stato

le sou- tien- t de

for-

for-

for-

for-

for-

for-

for-

for-

for-

No 5

Handwritten musical score for No 5, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following markings:

- rit* (ritardando)
- mf* (mezzo-forte)
- Suivez* (Follow)
- ppia* (pianissimo)
- no 5 reid*
- plus lent* (faster)
- ppia* (pianissimo)

No 6

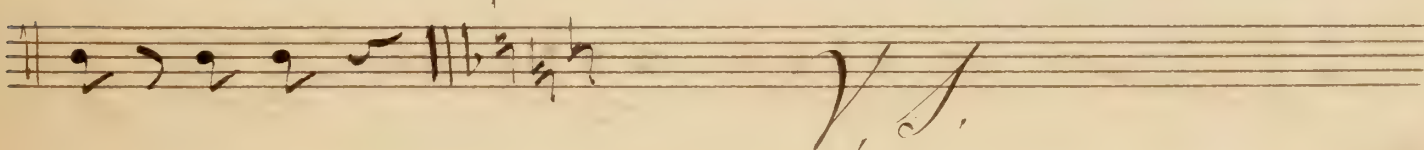
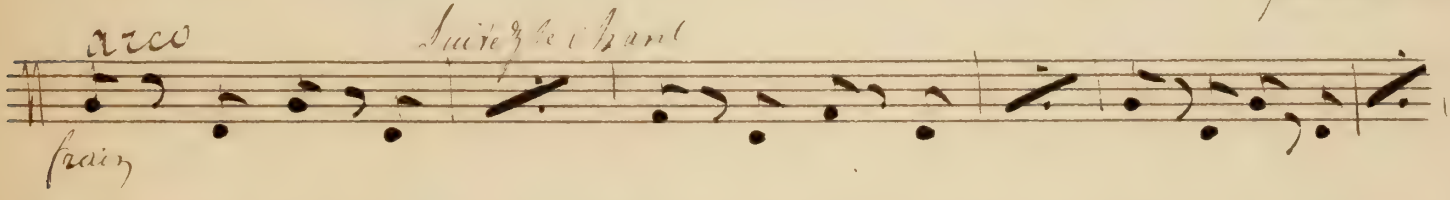
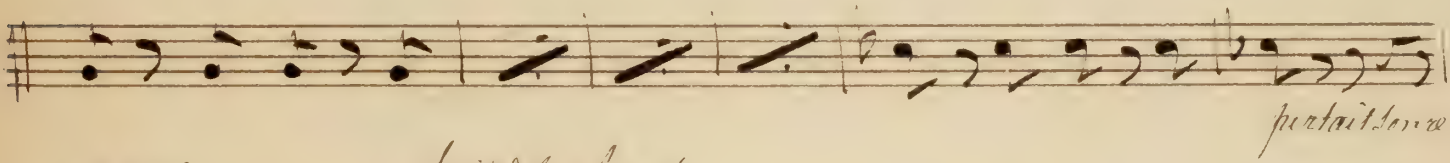
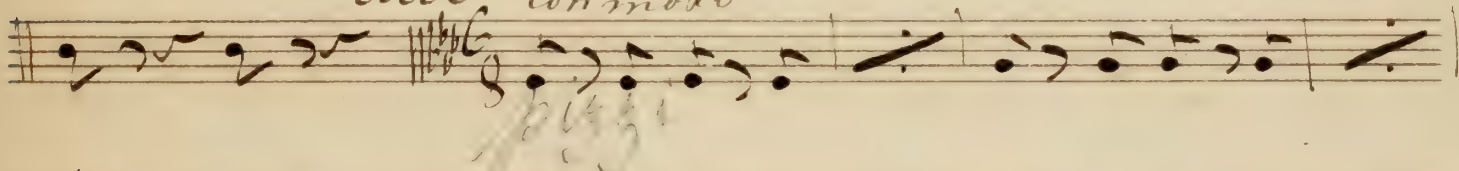
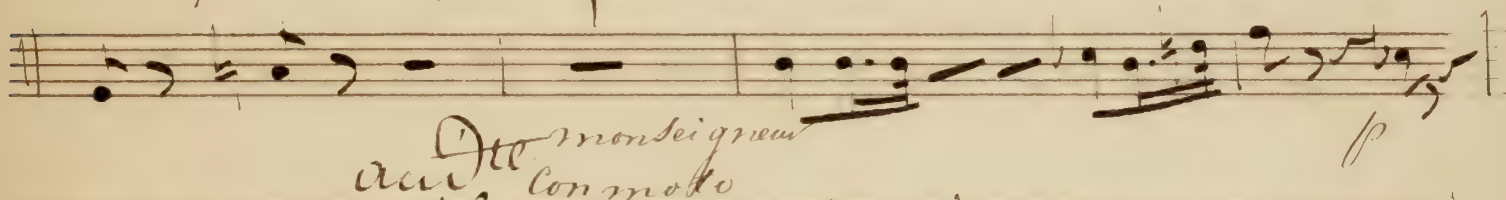
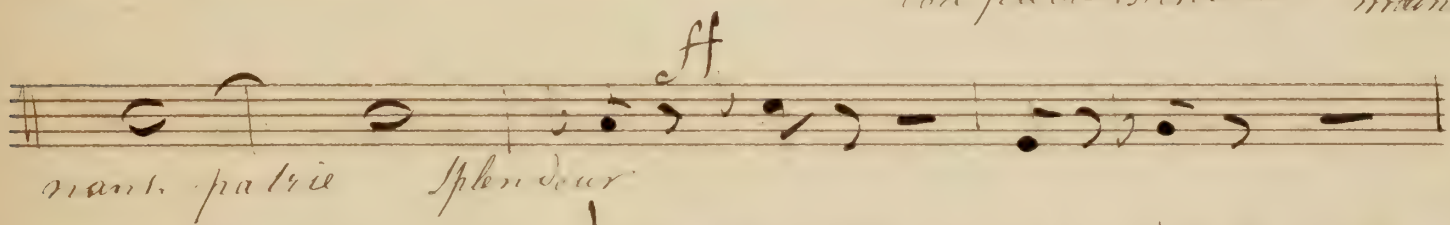
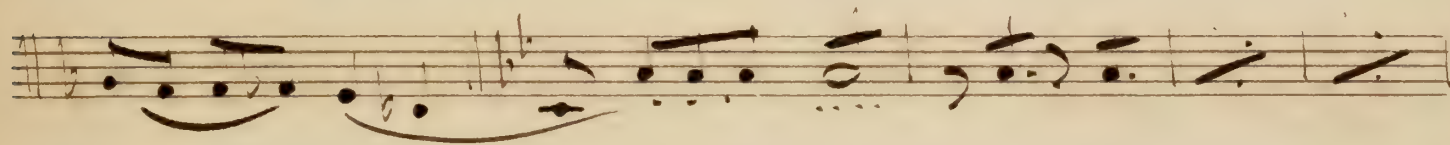
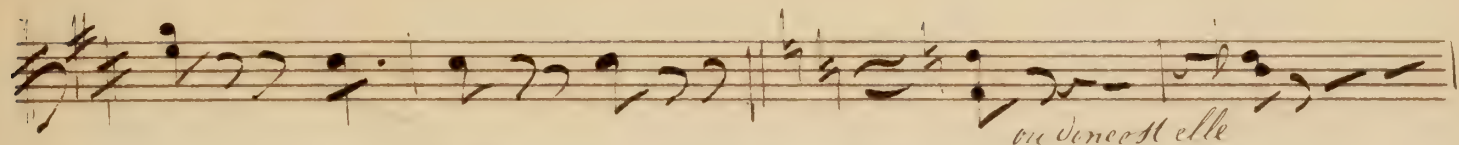
Andte Solo

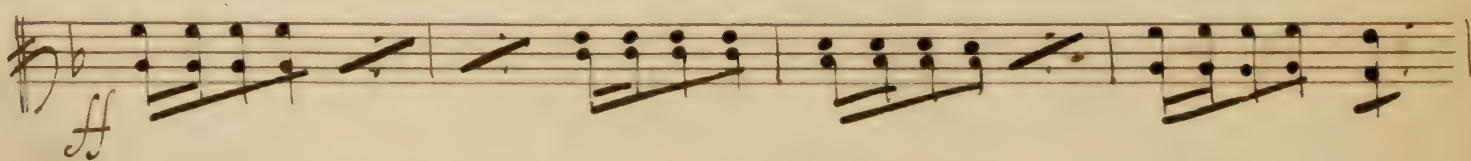
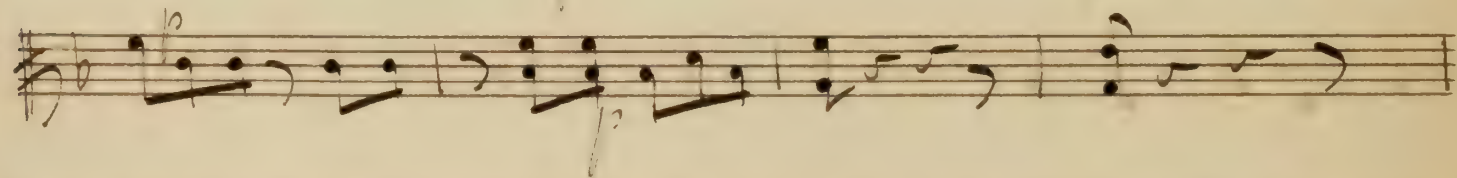
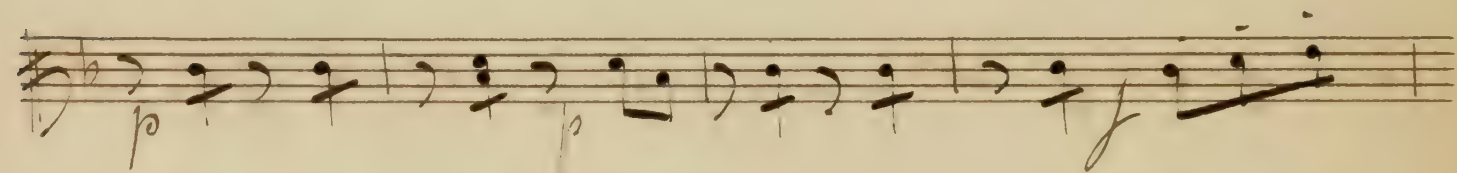
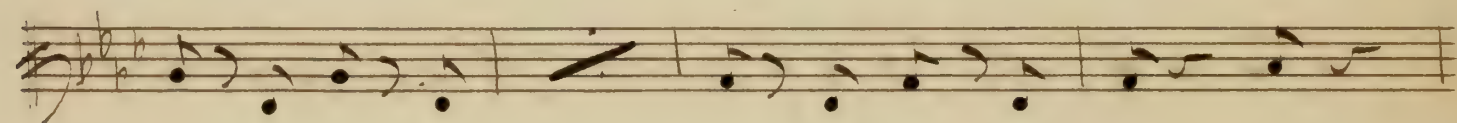
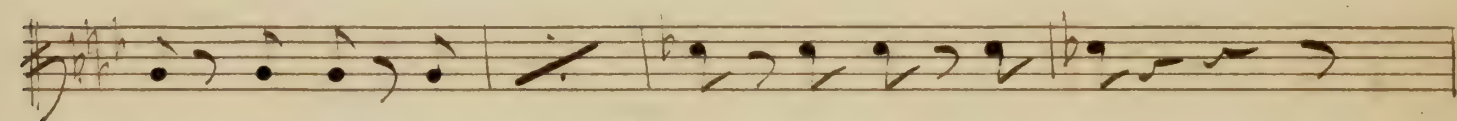
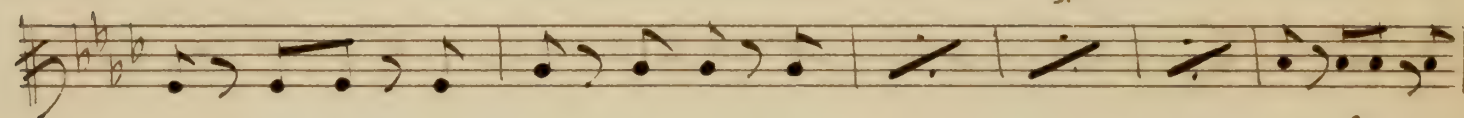
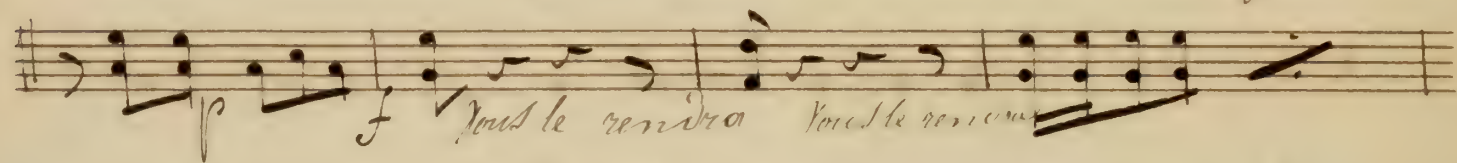
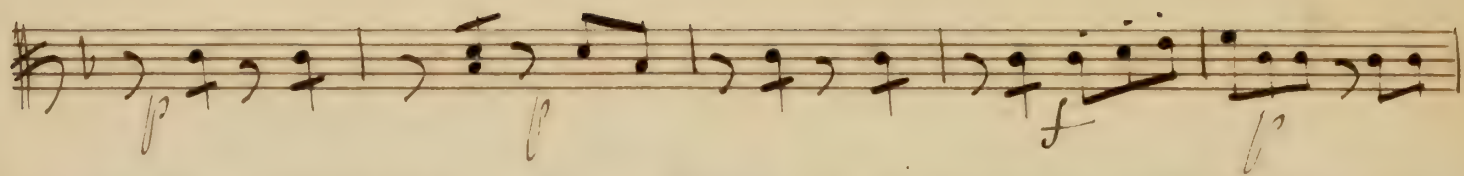
Handwritten musical score for No 6, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following markings:

- ppia* (pianissimo)
- arco* (arco)
- Andte tempo* (Andte tempo)
- ppia* (pianissimo)

Handwritten musical score for "Der Mond auf dem Meer" by Franz Schubert. The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking "Alto". The music consists of a vocal line and a piano accompaniment. The piano part features dense chordal textures in the right hand and a more active bass line. The lyrics "Der Mond auf dem Meer" are written below the third staff, and "auf" is written below the fourth staff. The score ends with a double bar line on the fourth staff.

Handwritten musical score for "No. 7 All. Mod.º" in 6/8 time. The score consists of nine staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo marking "All. Mod.º" is written above the staff. The first staff contains a series of eighth notes, some beamed together. The second staff continues the melody with eighth notes and rests. The third staff features a series of eighth notes, some beamed together. The fourth staff continues the melody with eighth notes and rests. The fifth staff features a series of eighth notes, some beamed together. The sixth staff continues the melody with eighth notes and rests. The seventh staff features a series of eighth notes, some beamed together. The eighth staff continues the melody with eighth notes and rests. The ninth staff features a series of eighth notes, some beamed together. The score includes dynamic markings such as "ffor" (fortissimo) and "mar" (marcato). The handwriting is in a cursive style, typical of 19th-century musical notation.





1
f
l'homme est un pros

adagio Maestoso
crit cet homme est un ge-ne pppia

car il l'ait

La

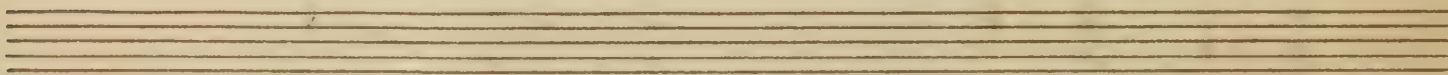
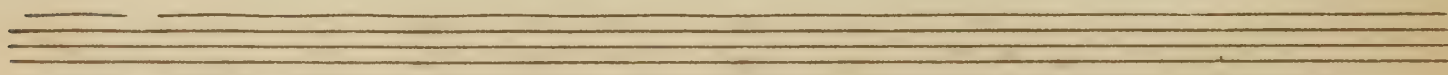
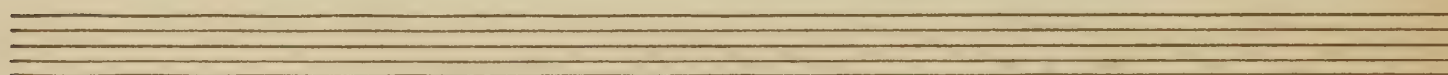
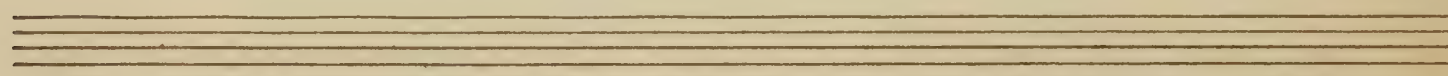
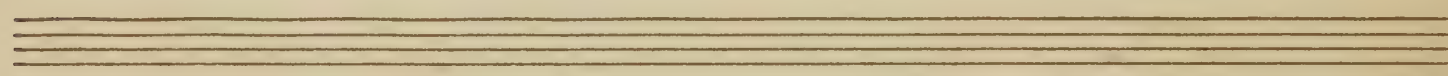
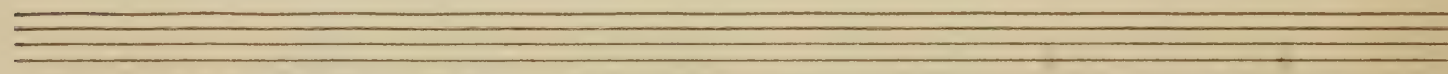
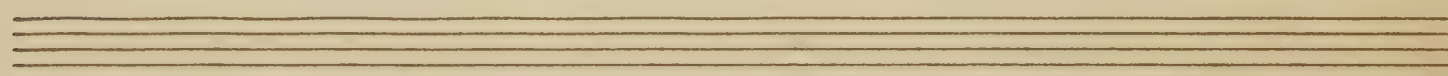
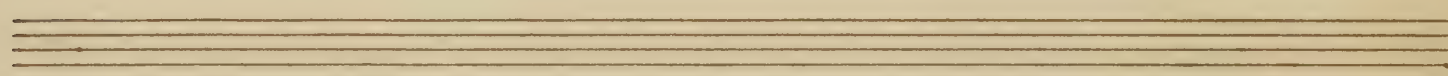
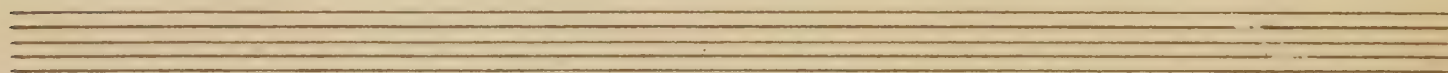
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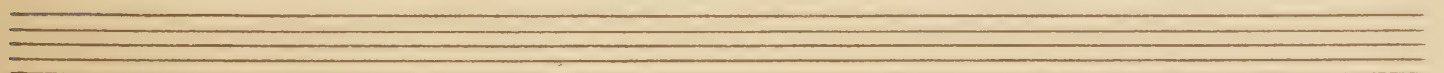
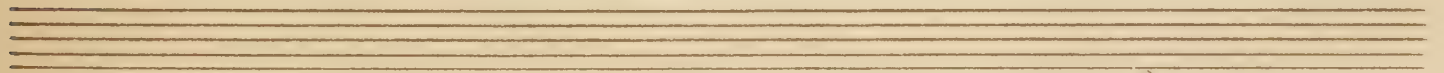
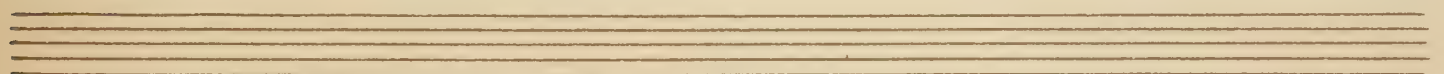
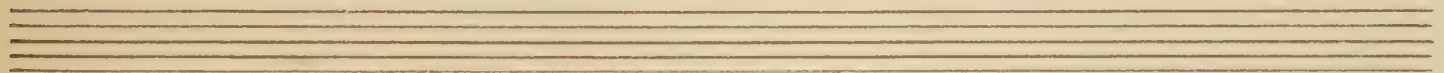
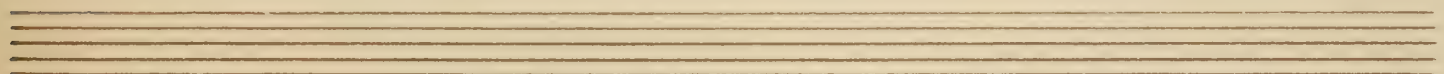
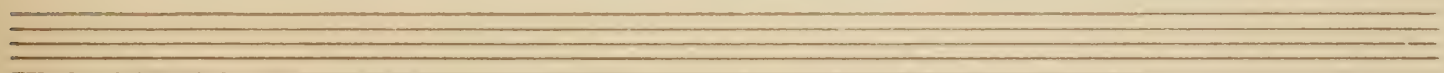
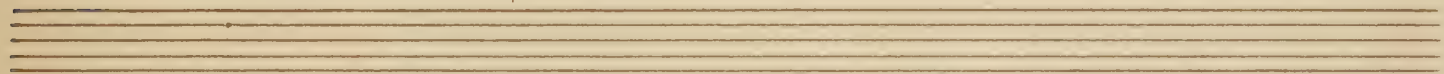
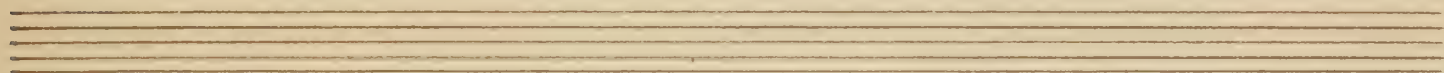
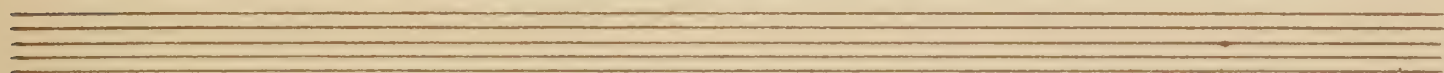
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a la Source

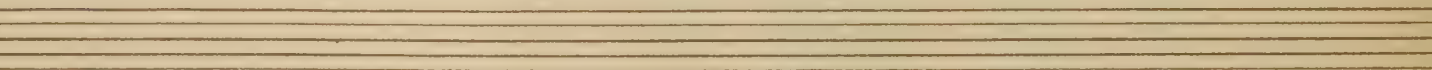
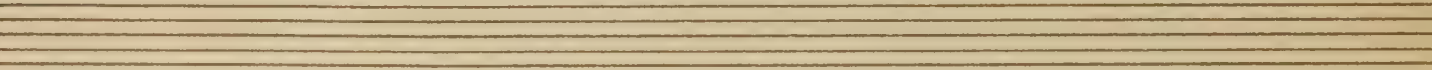
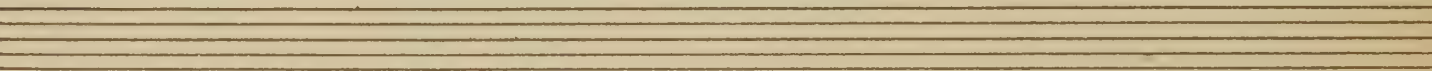
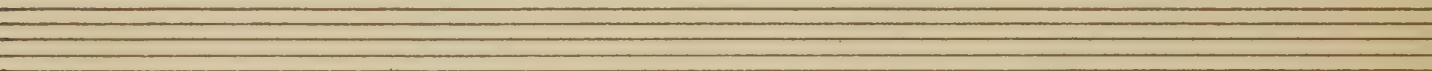
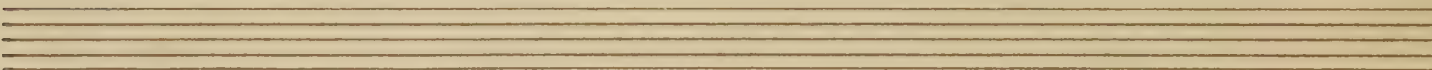
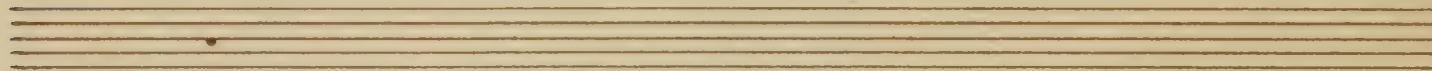
ppp deit

Comme un a

all. Molto
me ffor



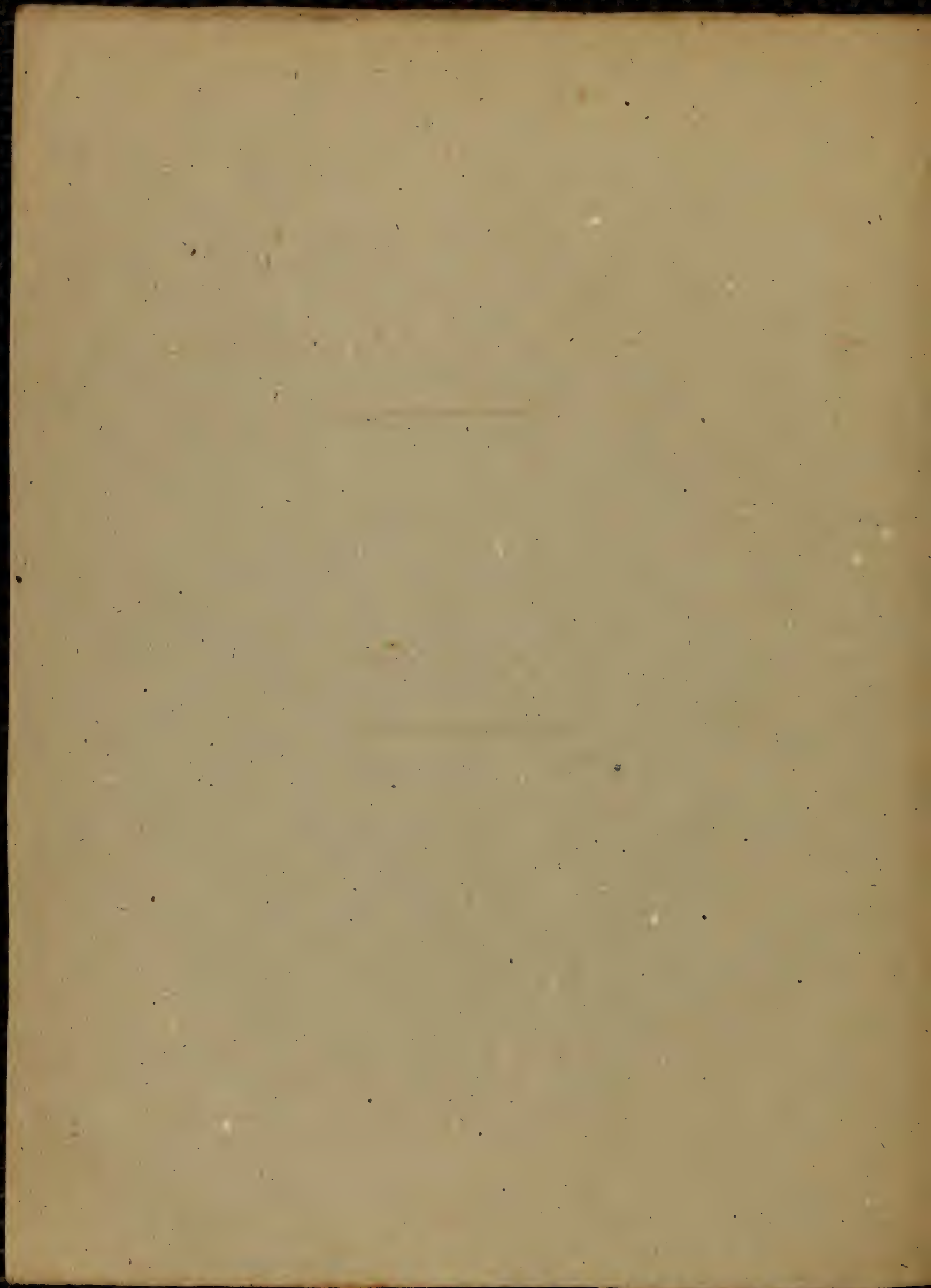




L'Esclave du Camoëns.

Violoncelles.

Pillon



Sax
Clair du Camoëns

Violoncelles

Alto (Ouverture)

Andante *Violonc. Seul*
p marqué et très lié

ppp

mf

p

pp

p

Cro.

ppp

Allegro

piu

arco

leggero

Cro.

A handwritten musical score on 12 staves, all in treble clef and key of D major (two sharps). The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps. The second staff has a fermata over the final measure. The third staff continues the melodic line. The fourth staff features a '2' above the first measure, indicating a second ending. The fifth staff also has a '2' above the first measure. The sixth staff continues the melodic line. The seventh staff begins with a 'p' (piano) marking. The eighth staff ends with a 'Cra' marking. The ninth staff begins with a 'meno mos' marking. The tenth staff continues the melodic line. The eleventh staff is labeled 'violoncelle' and features a '2' above the first measure. The twelfth staff ends with a 'riten' marking.

pizzri

cres

arco p

cres

cres

ff

pp

même moust

pizzri

arco

A handwritten musical score on 12 staves, likely for a piano or organ. The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a cursive, handwritten style.

Performance instructions and markings include:

- même moust* (written below the 8th staff)
- pp* (pianissimo, written below the 8th staff)
- riten* (ritardando, written below the 9th staff)
- suivex* (written above the 9th staff)
- pirri* (written above the 9th staff)

Handwritten musical score on 12 staves, featuring treble clefs and a key signature of two sharps (F# and C#). The notation includes various rhythmic values, accidentals, and dynamic markings.

Key markings include *arco* (arco) appearing above the first staff and below the second staff.

The score concludes with a double bar line and repeat dots at the end of the twelfth staff.

pizz.

(on parle)

pizz.

et quelle belle collecte p. l'heureux phoi

arco

pp

pizz.

arco

Handwritten musical score on 12 staves, featuring various musical notations, dynamics, and performance instructions. The notation includes notes, rests, and accidentals, with some staves showing a change in key signature or time signature. Dynamics such as *pp*, *f*, and *ff* are used throughout. Performance instructions like *pizz.*, *joyeux amour*, and *arco* are written in cursive. The score is written in a historical style, likely from the 18th or 19th century.

Staves 1-12 contain musical notation with various dynamics and performance instructions:

- Staff 1: *pp*
- Staff 2: *pizz.*
- Staff 3: *pizz.*
- Staff 4: *pizz.*
- Staff 5: *joyeux amour*
- Staff 6: *arco*
- Staff 7: *f*
- Staff 8: *pp*
- Staff 9: *pizz.*
- Staff 10: *mixe*
- Staff 11: *ff*
- Staff 12: *pp*

Handwritten musical score on ten staves, featuring various musical notations and performance instructions.

Staff 1: *pp pizz* (pizzicato), *arco* (arco).

Staff 2: *arco*, *Doux* (soft).

Staff 3: *riten* (ritardando), *suivre* (follow).

Staff 4: *a Tempo* (at tempo), *mf* (mezzo-forte), *ff* (fortissimo), *p* (piano), *f* (forte), *p* (piano).

Staff 5: *f* (forte), *p* (piano), *pp* (pianissimo).

Staff 6: *suivre* (follow).

Staff 7: *pizz* (pizzicato), *pp* (pianissimo), *arco* (arco).

Staff 8: *pizz* (pizzicato), *ff* (fortissimo), *pp* (pianissimo), *arco* (arco).

Staff 9: *Doux* (soft), *riten* (ritardando), *suivre* (follow), *a Tempo* (at tempo), *mf* (mezzo-forte).

Staff 10: *ff* (fortissimo).

No 3. *And^{te}* *F#* *qu'ai je ou la voi*
- la *(Diu c'elt)* *on me con. mor*
and^{te}
f *pizzri*
arco *pizzri*
arco *pizzri*
arco
suiver *pizzri*
pp *pizzri*
3

The musical score is written on 12 staves. The first staff begins with 'No 3. And^{te}' and a key signature of one sharp (F#). The lyrics 'qu'ai je ou la voi' are written below the first staff. The second staff has the lyrics '- la' and '(Diu c'elt) on me con. mor'. The third staff has 'and^{te}' written above it. The fourth staff has 'f' and 'pizzri' written below it. The fifth staff has 'arco' and 'pizzri' written below it. The sixth staff has 'arco' and 'pizzri' written below it. The seventh staff has 'arco' written below it. The eighth staff has 'suiver' and 'pizzri' written below it. The ninth staff has 'pp' and 'pizzri' written below it, and a '3' (triple) marking above the final measure. The tenth, eleventh, and twelfth staves continue the musical notation without lyrics.

Handwritten musical score on 11 staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings.

Key markings and annotations include:

- all^o* (Allegro) at the top.
- ff* (fortissimo) in the fourth staff.
- arco* (arco) in the fifth staff.
- je me suis* (I have) in the sixth staff.
- a Tempo* (a Tempo) in the seventh staff.
- riten* (ritardando) in the eighth staff.
- fini* (fini) in the ninth staff.
- arco* (arco) in the tenth staff.
- riten* (ritardando) in the eleventh staff.

Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions are written in French and Italian.

Staff 1: *f*

Staff 2: *p* *suivre* *f*

Staff 3: *p* *f* *pp*

Staff 4: *suivre* *cour des galants*

Staff 5: *3* *à Tempo* *pp* *suivre*

Staff 6: *pp*

Staff 7: *pp*

Staff 8: *fini*

Staff 9: *arco riten.*

Staff 10: *à Tempo* *p* *f* *>* *>* *>* *>*

Staff 11: *p*

Staff 12: *suivre* *all. mod. to* *p* *>*

Handwritten musical score on page 13, featuring ten staves of music in D major and 2/4 time. The score includes various dynamics (p, f, pp, mf, ff), articulation (accents), and performance instructions (arco, più animato, più lento, a tempo).

Staff 1: *p* (piano), accent.

Staff 2: *f* (forte), *p* (piano), *f* (forte).

Staff 3: *pp* (pianissimo).

Staff 4: *f* (forte), *p* (piano).

Staff 5: *p* (piano), *f* (forte).

Staff 6: *cres.* (crescendo), *f* (forte), *più animato* (more animated).

Staff 7: *arco* (arco), *f* (forte), *p* (piano).

Staff 8: *plus animato* (more animated), *mf* (mezzo-forte), *cres.* (crescendo), *ff* (fortissimo), *mf* (mezzo-forte).

Staff 9: *ff* (fortissimo).

Staff 10: *ff* (fortissimo), *plus lent* (more slowly), *a tempo* (a tempo).

Handwritten musical score on page 14, featuring ten staves of music in D major. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *pp*, *piu*, *and*, and *piu mos*. French lyrics are written below the staves, including "ô bonheur", "mon Dieu sur cette", and "terre il est un cœur si méchant". The score concludes with a double bar line and a key signature change to D major.

ff

pp ô bonheur mon Dieu sur cette

terre il est un cœur si méchant *pp*

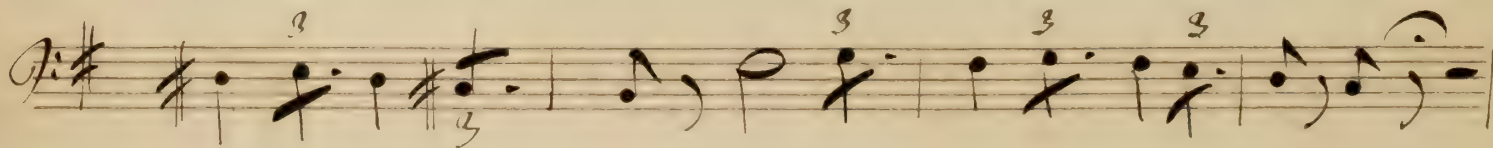
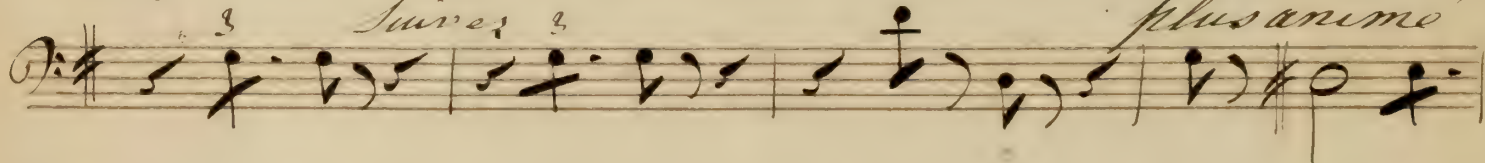
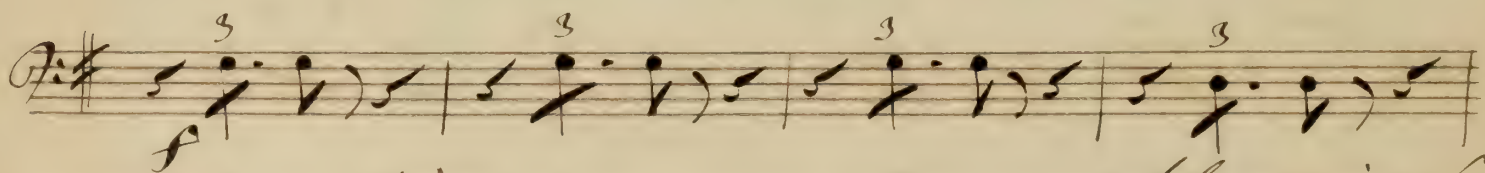
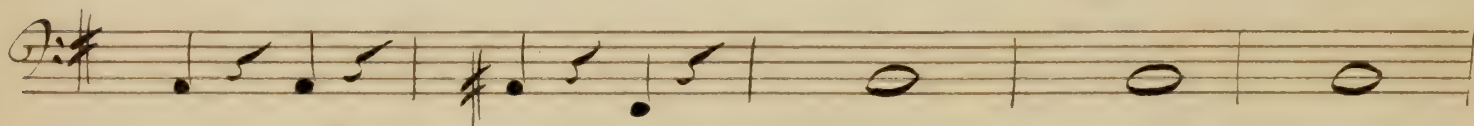
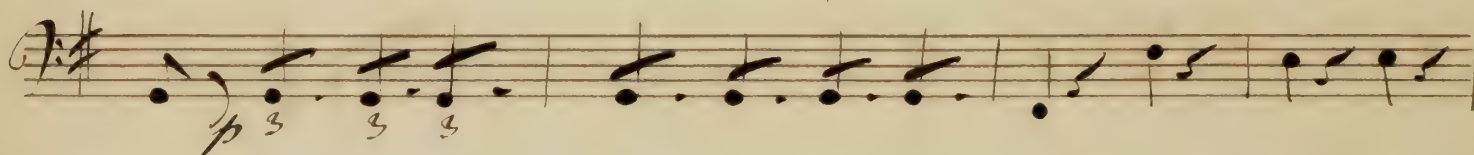
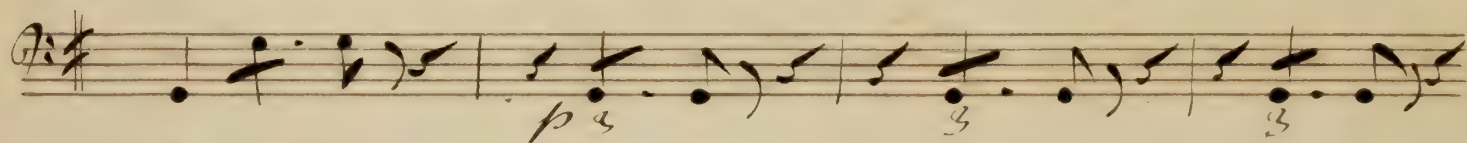
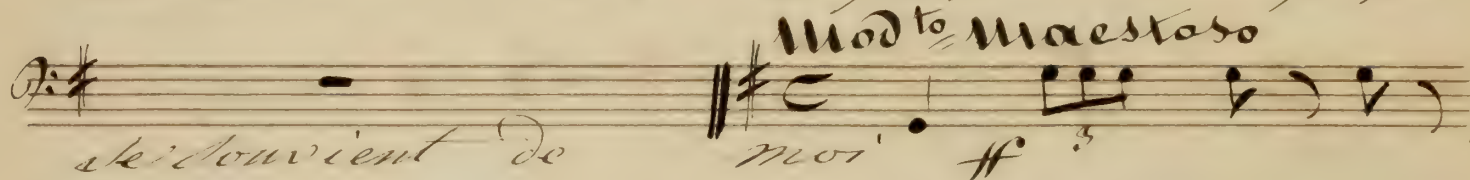
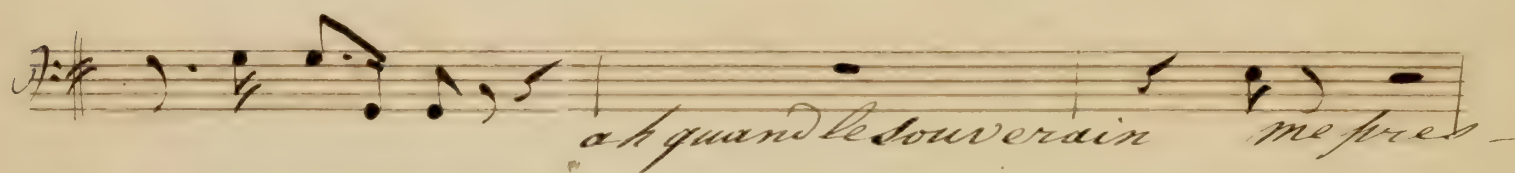
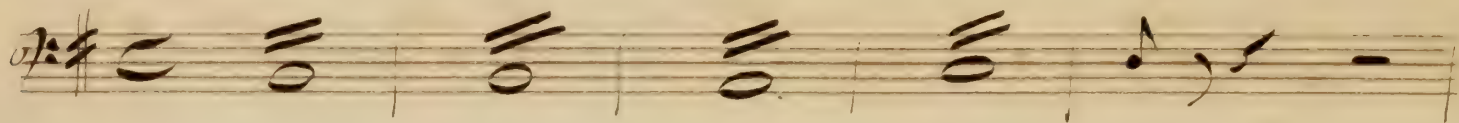
plus lent

piu *and* *piu mos*

Suivez
ô Surpris.

plus doux
plus doux
res
plus *arco* *tous mes vœux*
più *arco* *tous mes*
all. mod.to.
f *que ces*
vers qui m'ont fait bannir de ma pa-
-trie comme leurs souve-nir périssent
and^{te} *Violoncelle sur le théâtre*
3 *10* *ppp*
18

16 *all. suivez le chant*



12
— combe *crec* *f*³

3

3 *3*
la tombe vient l'avenir

3

Solo

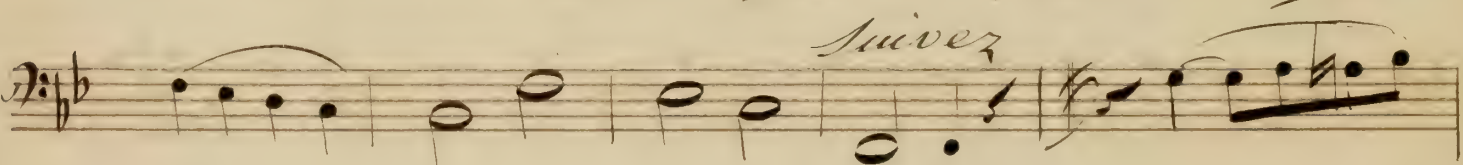
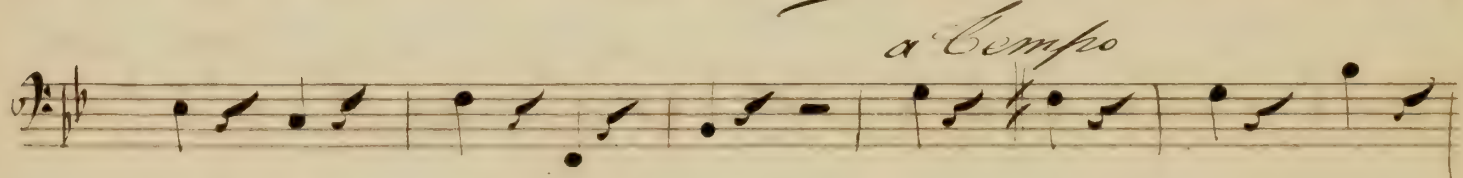
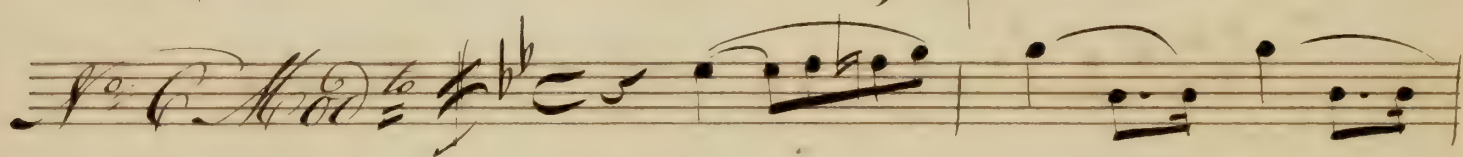
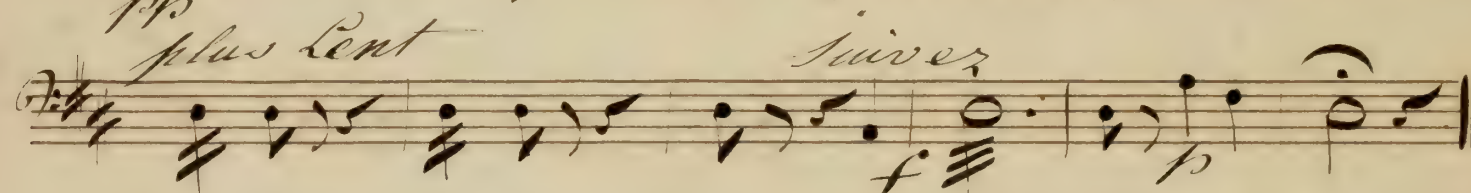
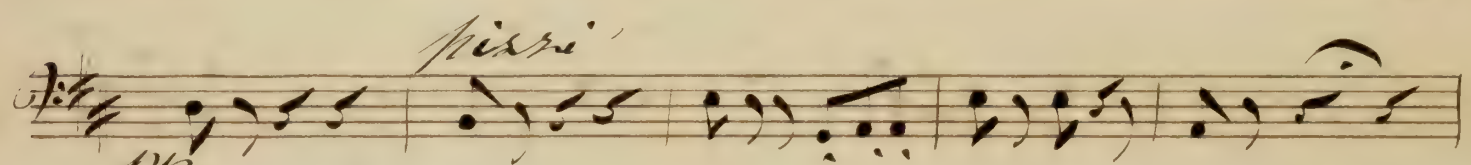
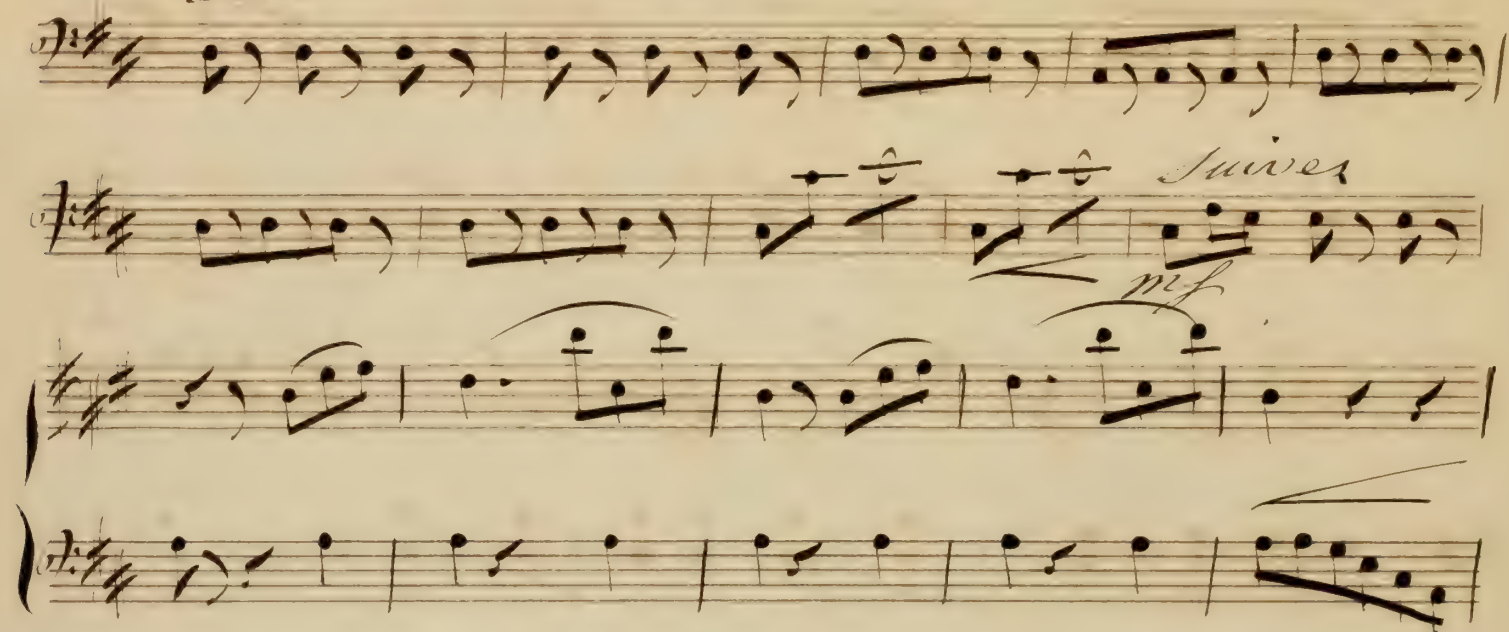
violoncelle
pp

rit

mf *Suivez*

Solo

pp *pp*

arco

a Tempo

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The key signature has one flat (B-flat). The first vocal line begins with a *mf* dynamic. The piano accompaniment includes chords and single notes, with a *dim* marking. The second vocal line includes dynamics *mf*, *p*, *mf*, and *p*. The piano accompaniment continues with chords. The third vocal line is marked *ad lib.* and includes the lyrics "douce espérance" and "ah remonte au". The piano accompaniment features a melodic line with a *ff* dynamic.

Handwritten musical score for the second system, continuing the vocal and piano parts. The key signature changes to two flats (B-flat and E-flat). The first vocal line is marked *All. mod. to*. The piano accompaniment features a melodic line. The second vocal line includes the dynamic *ff*. The piano accompaniment continues with a melodic line. The third vocal line is marked *fz*. The piano accompaniment continues with a melodic line. The fourth vocal line is marked *fz*. The piano accompaniment continues with a melodic line. The fifth vocal line is marked *fz*. The piano accompaniment continues with a melodic line. The sixth vocal line is marked *fz*. The piano accompaniment continues with a melodic line. The seventh vocal line is marked *fz*. The piano accompaniment continues with a melodic line. The eighth vocal line is marked *fz*. The piano accompaniment continues with a melodic line. The ninth vocal line is marked *fz*. The piano accompaniment continues with a melodic line. The tenth vocal line is marked *fz*. The piano accompaniment continues with a melodic line.

arco

1

3

2

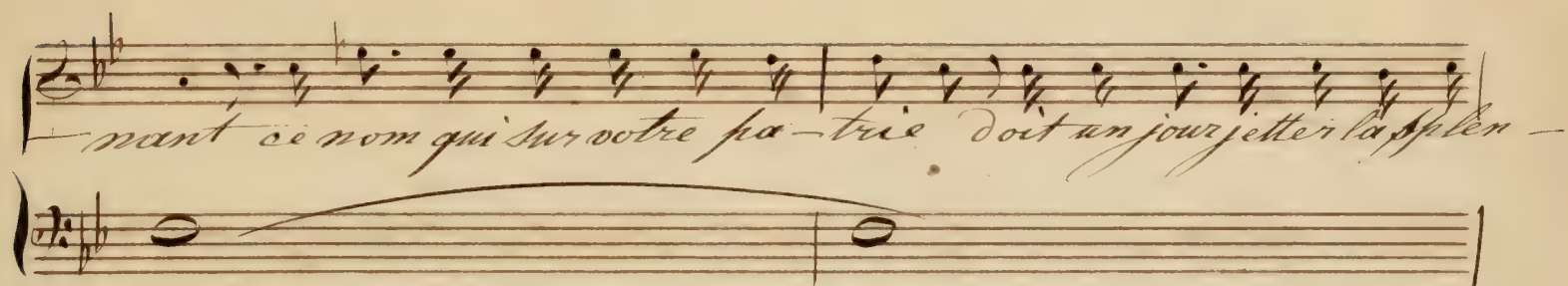
suivre

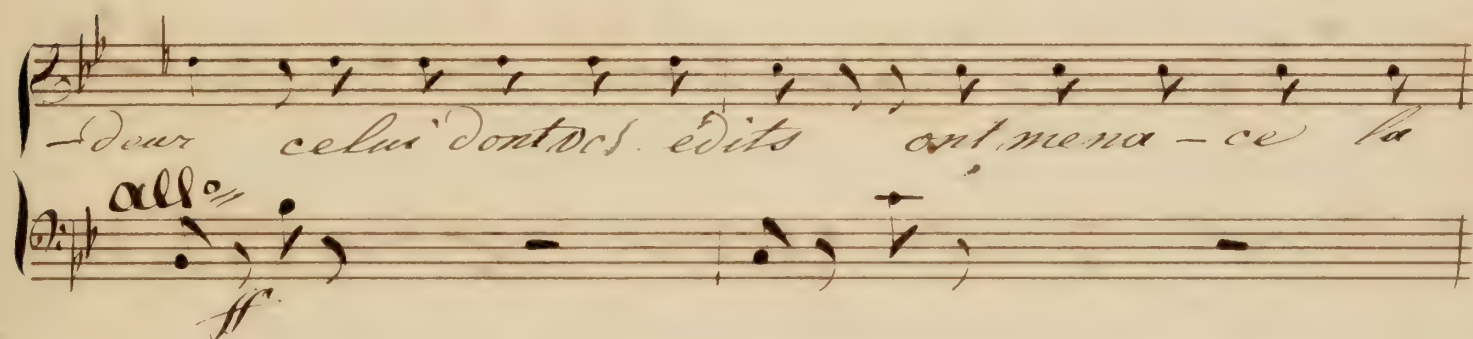
pp

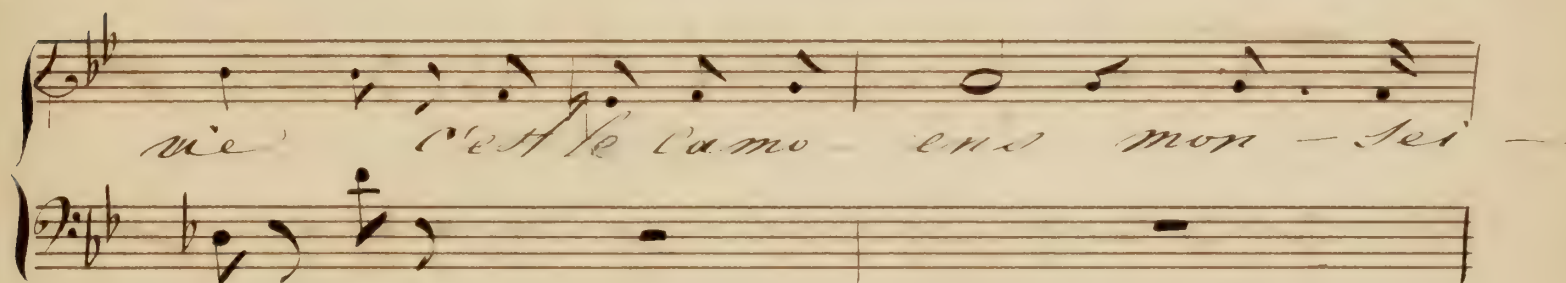
suivre

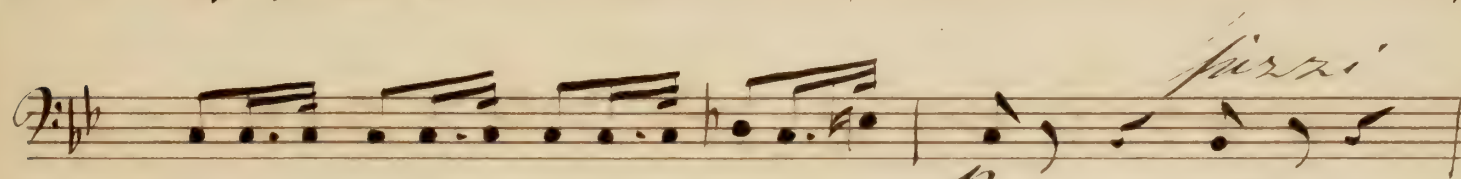
Récit

blanc ah vous aller les a-voir mainte-

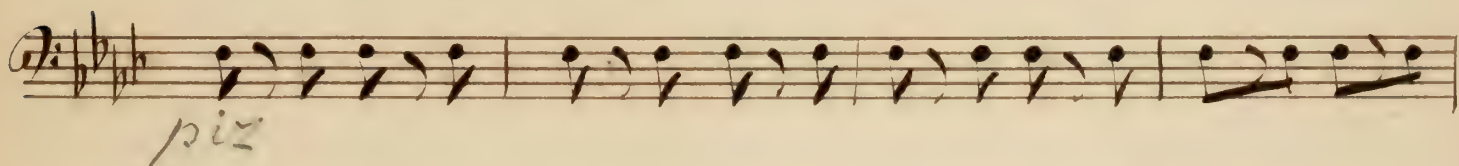

 mant ce nom qui sur votre pa-trie. Doit au jour jeter la splen-

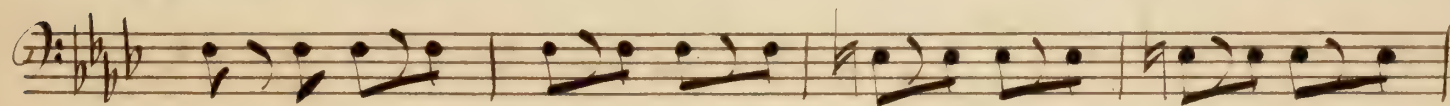

 -deur celui dont des édits ont mena-ce la
all^o
ff


 nie c'est le camo-ens mon-sei-

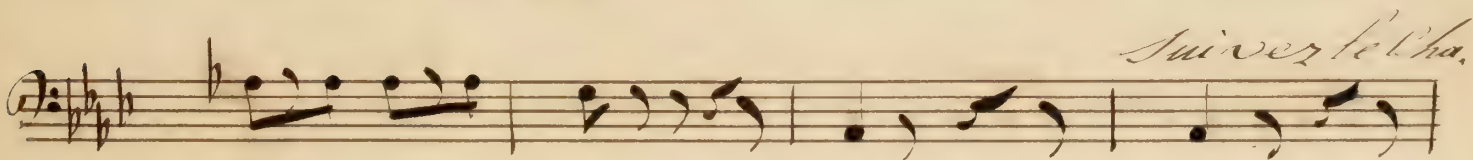

f


p


pizz






Suivre le Cha.

Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and bar lines. Dynamics like *f* (forte), *p* (piano), and *ff* (fortissimo) are used throughout. Performance instructions include *arco* (arco) and *fuori* (fuori). The text *suivre le Chant* (follow the song) is written above the eighth staff. The score concludes with a double bar line and a final note on the twelfth staff.

1 *arco*
f *p*

ff

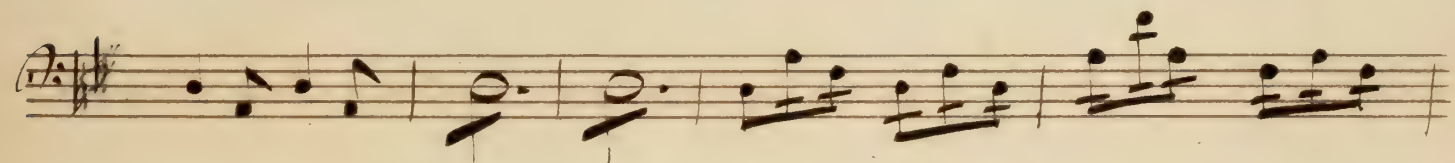
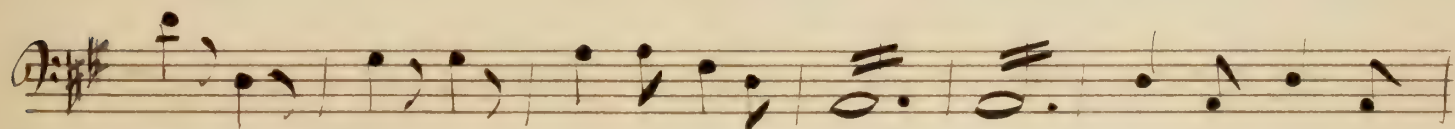
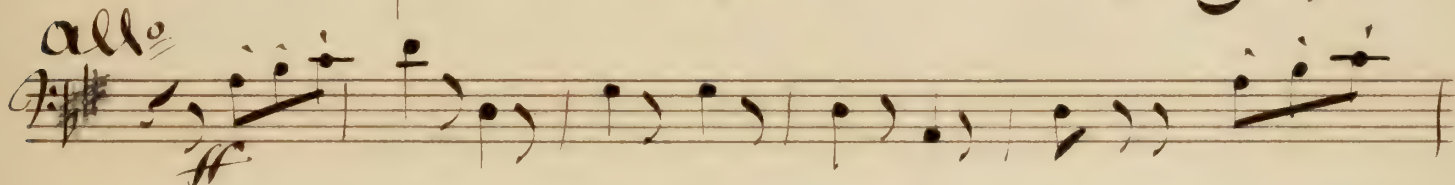
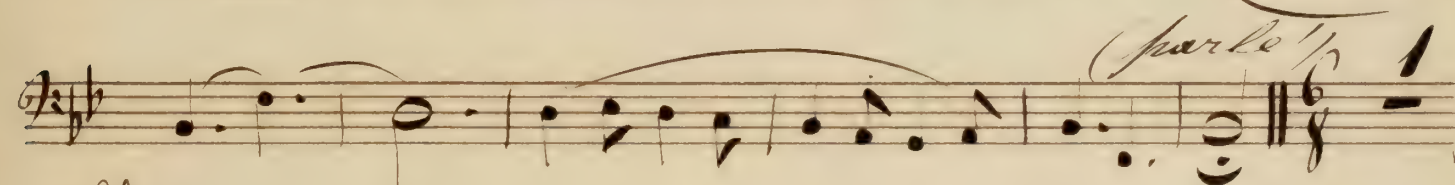
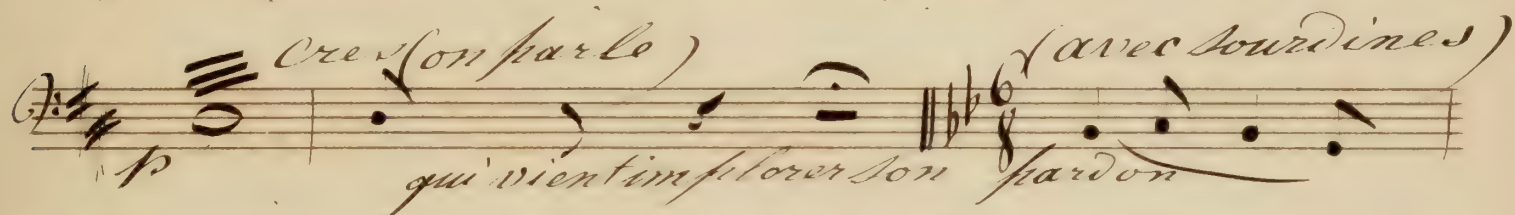
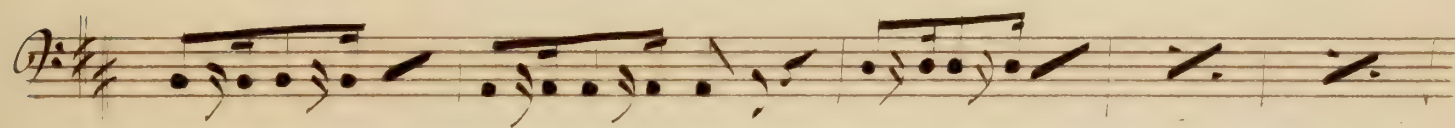
1 *fuori*

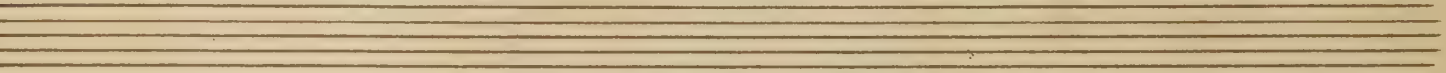
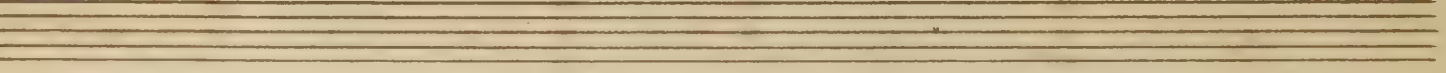
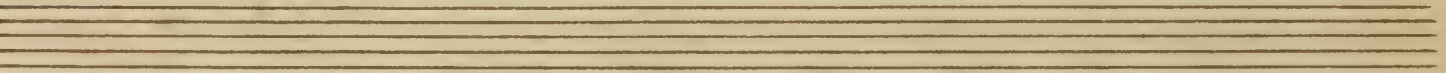
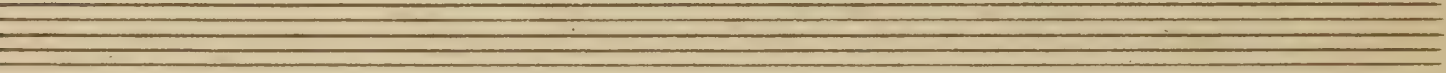
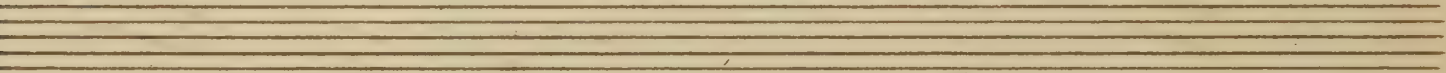
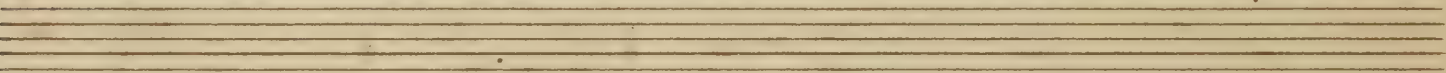
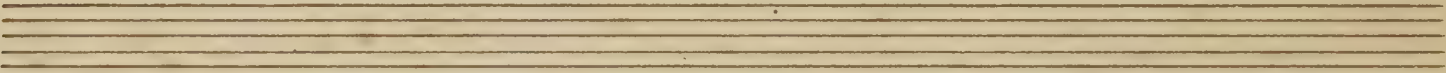
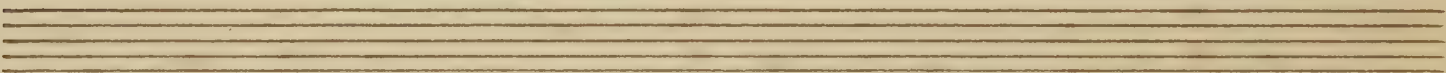
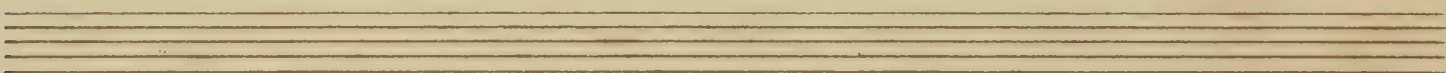
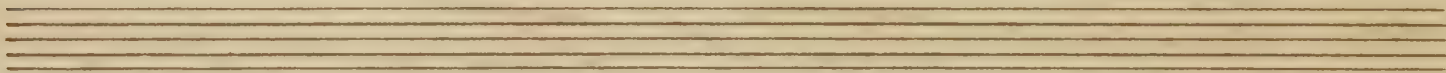
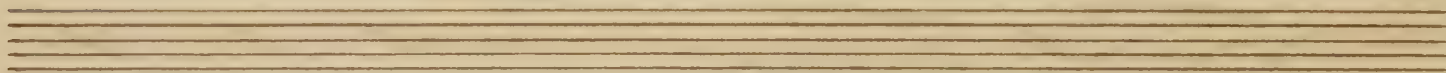
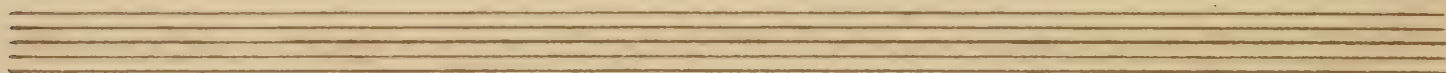
suivre le Chant

arco
f *p* *p* *f* *p*

f *ff*

1

*Même mouv^t**Adagio maestoso*



L'Esclave du Camoëns

Donat

Tiolorcelles.

Th. Tiolorcelles

Les Esclaves du Camoens

VANVOLGEN DES WERKT

Violoncelles.

Ouverture

Andante *p* *marqué et lié*

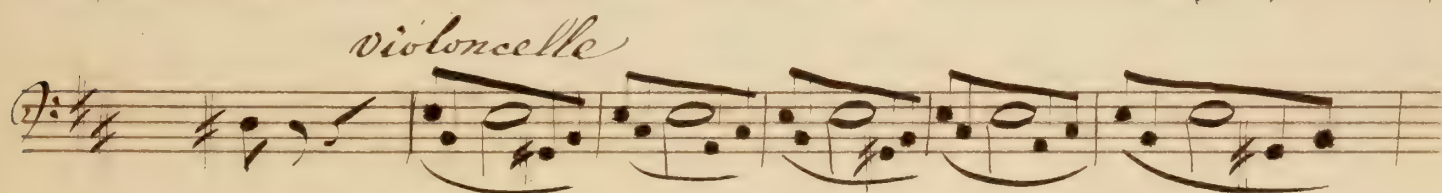
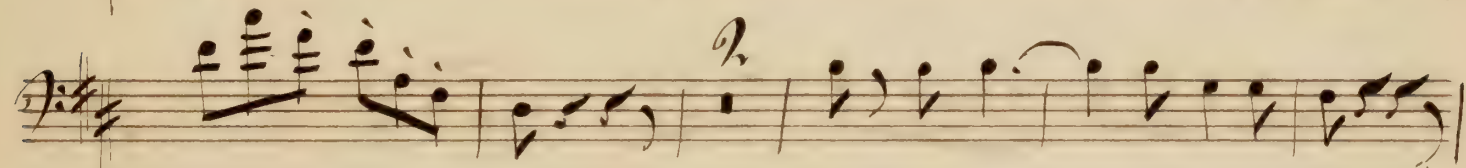
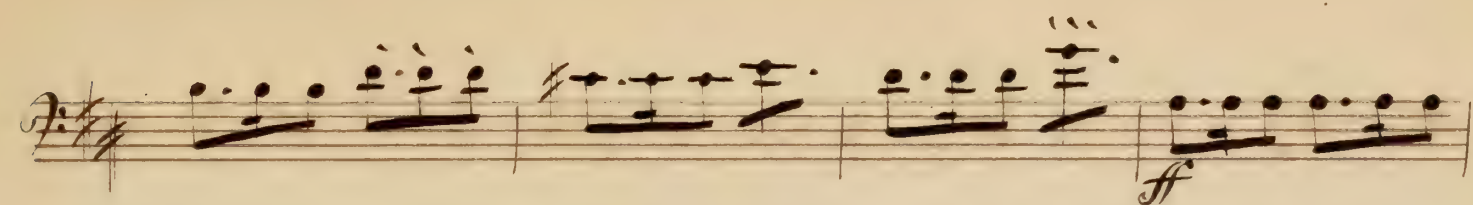
pp *mf*

p *pp*

Cresc *pp* *All. vivace*

pizzic *arco* *très léger*

Cres



h

pizz

Arco

cres

ff

dim

pp

5 même mouvt

pizz

Arco

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings such as *cres* (crescendo).

Handwritten musical notation on a five-line staff. The key signature has two sharps. The notation includes various note values, rests, and dynamic markings such as *f* (forte).

Handwritten musical notation on a five-line staff. The key signature has two sharps. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on a five-line staff. The key signature has two sharps. The notation includes various note values, rests, and dynamic markings.

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Handwritten musical notation on a five-line staff. The key signature has two sharps. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on a five-line staff. The key signature has two sharps. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on a five-line staff. The key signature has two sharps. The notation includes various note values, rests, and dynamic markings such as *pp* (pianissimo).

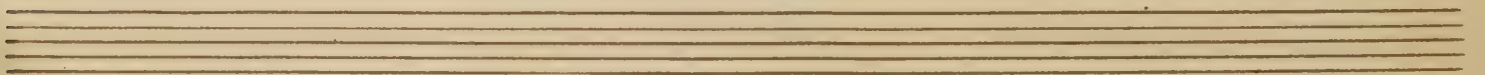
Handwritten musical notation on a five-line staff. The key signature has two sharps. The notation includes various note values, rests, and dynamic markings such as *riten* (ritardando), *suivez*, and *pizz* (pizzicato).

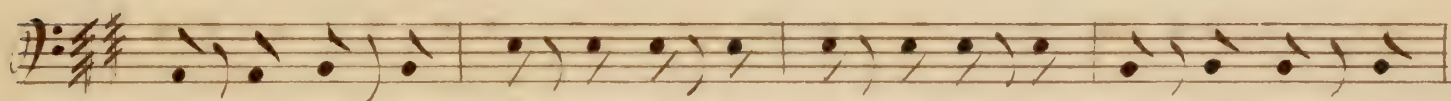
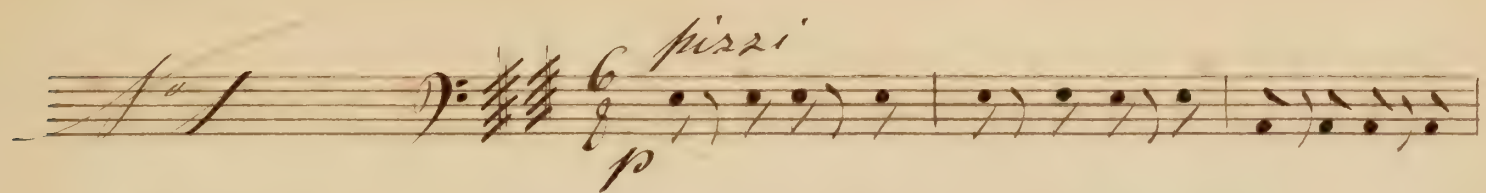
Handwritten musical notation on a five-line staff. The key signature has two sharps. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on a five-line staff. The key signature has two sharps. The notation includes various note values, rests, and dynamic markings.

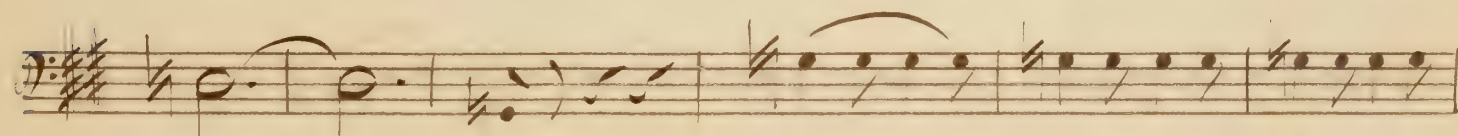
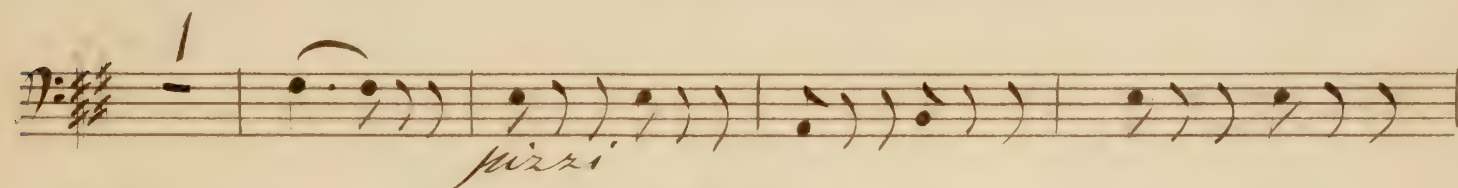
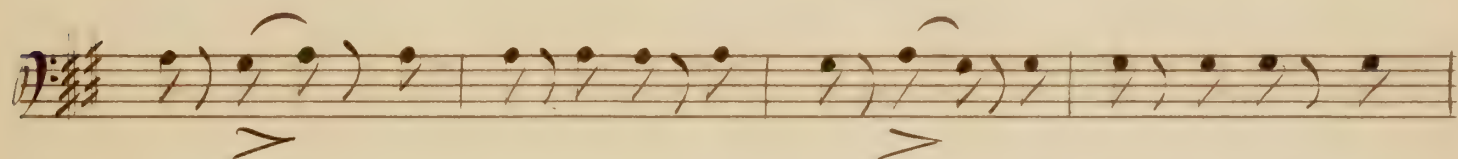
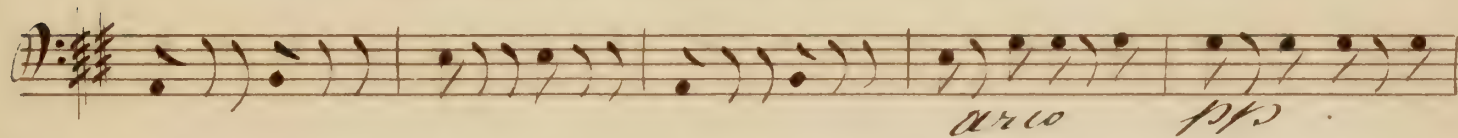
arco

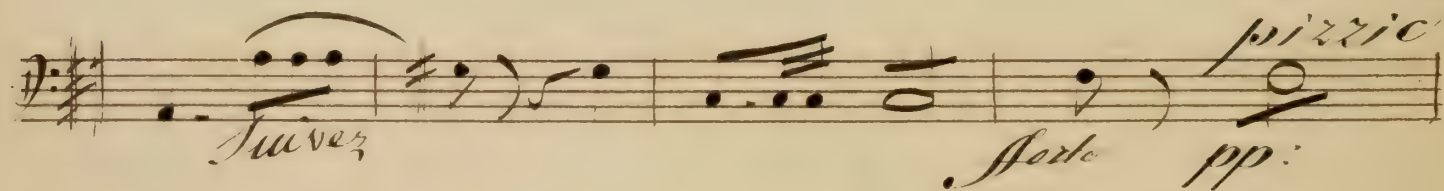
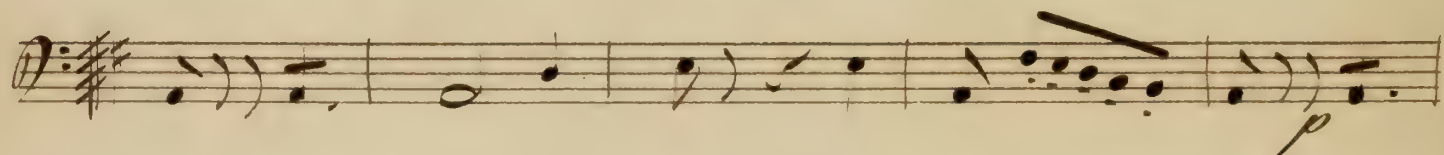
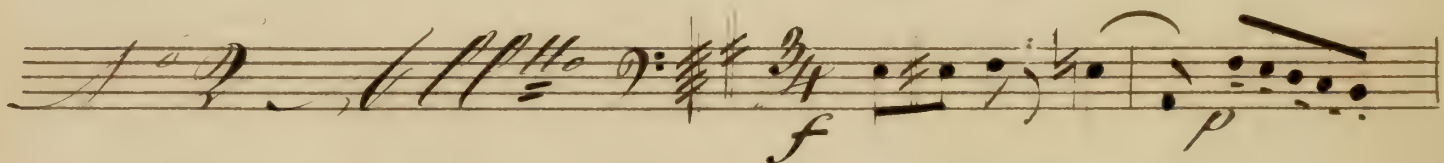
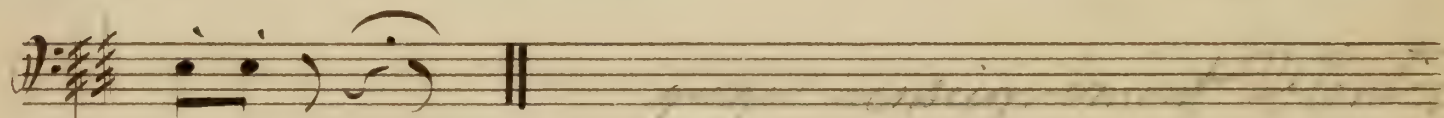
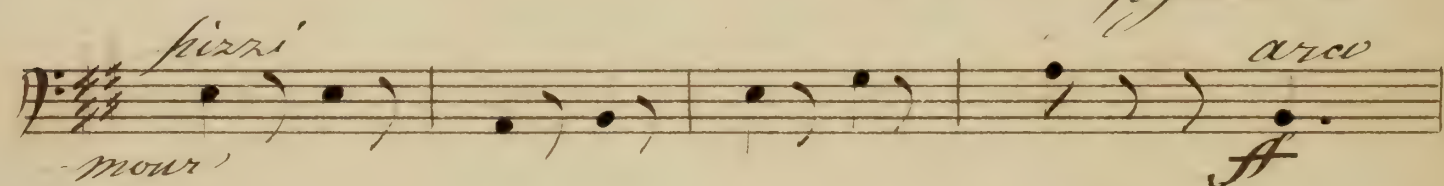
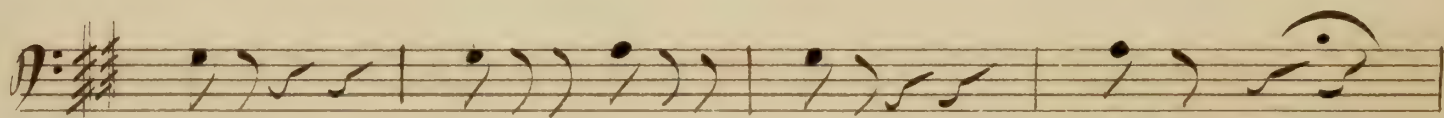
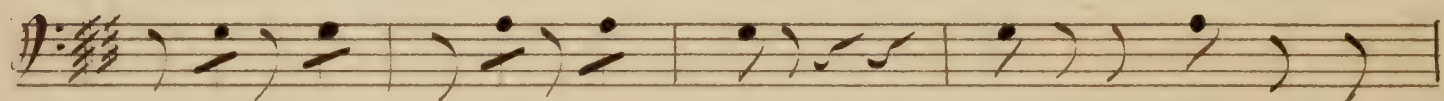
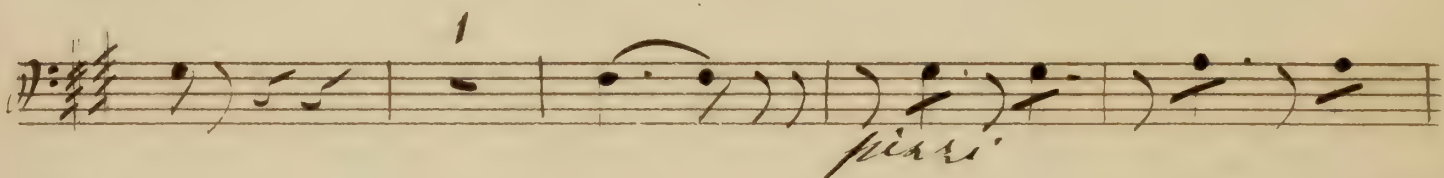
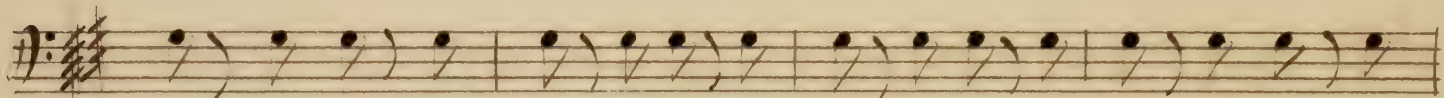
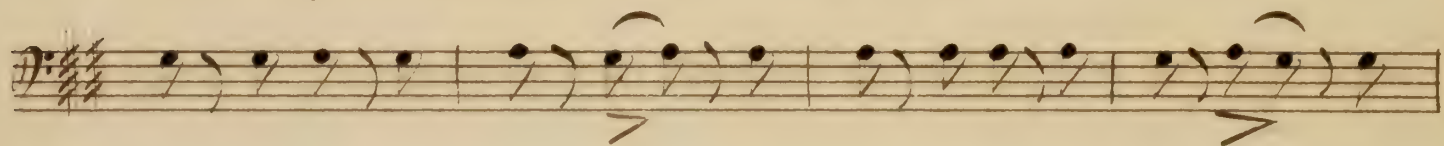
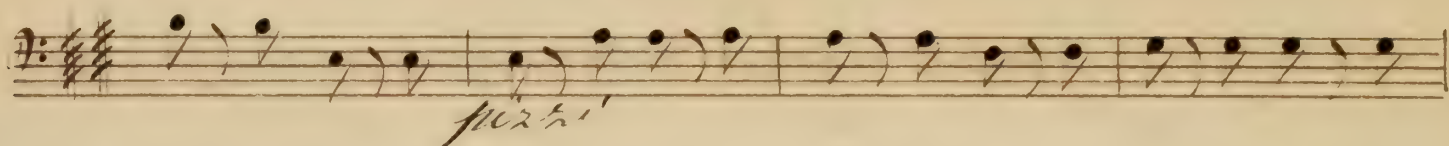
Handwritten musical score for a string instrument, likely a violin or viola, in D major (two sharps). The score consists of 11 staves of music. The first staff begins with the instruction *arco*. The notation includes various rhythmic values, slurs, and dynamic markings such as *f* (forte) and *>* (accent). The key signature is D major, indicated by two sharps (F# and C#). The music features a mix of eighth, sixteenth, and thirty-second notes, often beamed together. The final staff ends with a double bar line and a repeat sign.





et quelle belle collecte pour l'heureux phoe





Handwritten musical score on 12 staves, featuring various performance instructions and dynamics. The notation includes notes, rests, and slurs, with a key signature of one sharp (F#) and a common time signature (C).

Performance instructions and dynamics include:

- arco* (arco)
- ppp pizz.* (pianissimo, pizzicato)
- p* (piano)
- riten.* (ritardando)
- Doux* (soft)
- Suivez* (follow)
- a Tempo* (at tempo)
- mf* (mezzo-forte)
- f* (forte)
- pp* (pianissimo)
- pizz.* (pizzicato)
- arco* (arco)
- riten.* (ritardando)
- Doux* (soft)
- a Tempo* (at tempo)
- mf* (mezzo-forte)
- ff* (fortissimo)

qu'ai-je vu là r'oi

- là Dieu c'est elle on me connaît l'air curmor

and^{te}
pp pizzi

arco *pizzi*

arco *pizzi*

arco

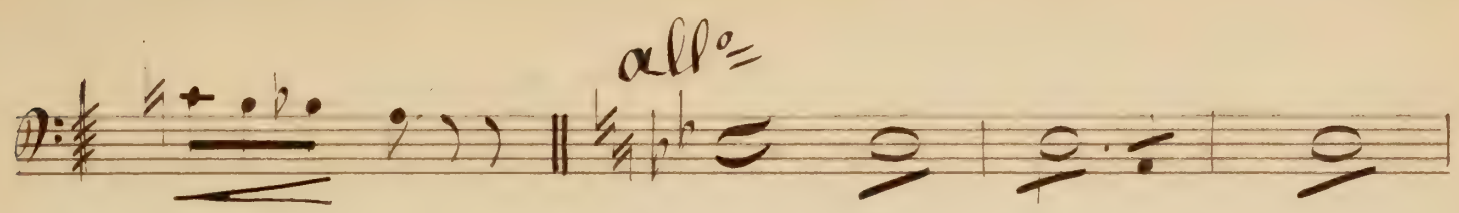
suiver pizzi

3

pizzi

arco

all^o



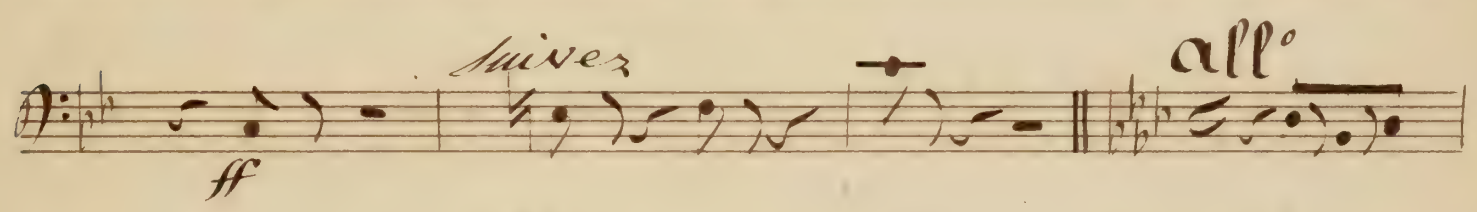
p



ff


suivre

all^o



arco

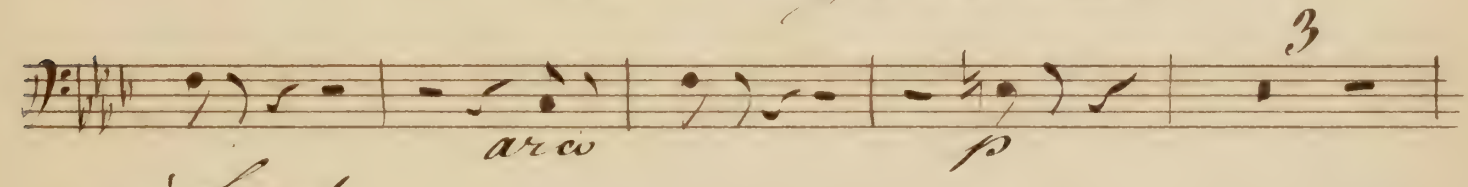
je ne suis



arco

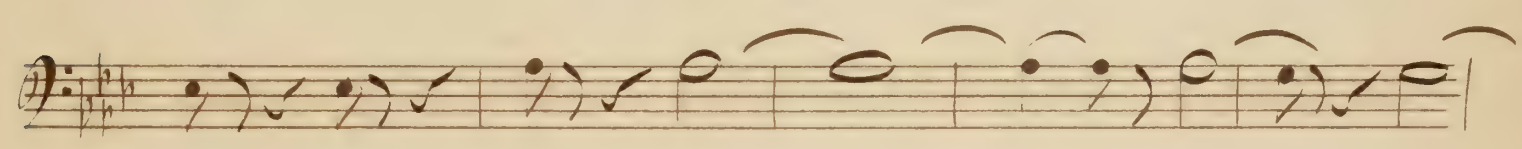
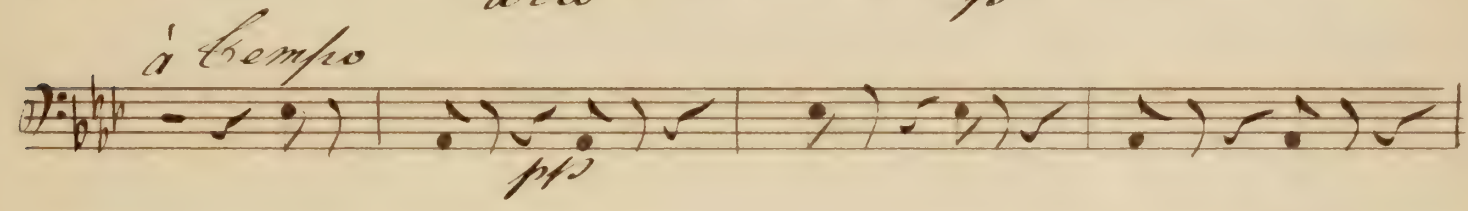
p

3



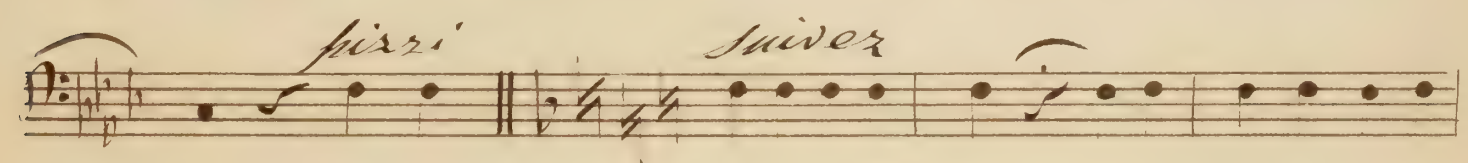
à tempo

pp



fixi

suivre

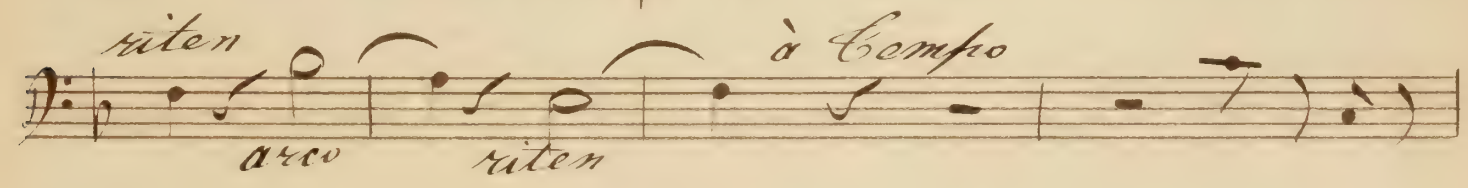


riten

arco

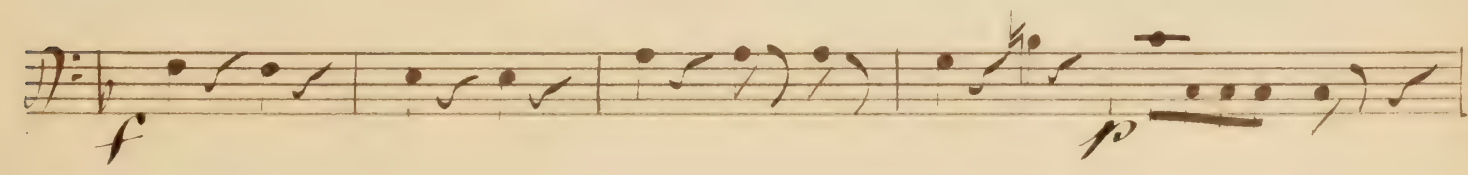
riten

à tempo



f

p



suivez

f

pp

suivez

f

cours des ga-lants

3

à tempo

f

riten.

arco

a tempo

f

pp

suivez

All^{ro} mod^{to}

2/4

f

Handwritten musical score on 13 staves, featuring various musical notations, dynamics, and performance instructions.

The score is written in a system of 13 staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes notes, rests, and various musical symbols.

Key markings and dynamics include:

- pp* (pianissimo) at the start of the 4th staff.
- f* (forte) at the start of the 3rd staff.
- p* (piano) at the start of the 2nd staff.
- f* (forte) at the end of the 2nd staff.
- pp* (pianissimo) at the start of the 4th staff.
- f* (forte) at the end of the 4th staff.
- p* (piano) at the start of the 5th staff.
- f* (forte) at the end of the 5th staff.
- pp* (pianissimo) at the start of the 6th staff.
- f* (forte) at the end of the 6th staff.
- pp* (pianissimo) at the start of the 7th staff.
- f* (forte) at the end of the 7th staff.
- pp* (pianissimo) at the start of the 8th staff.
- f* (forte) at the end of the 8th staff.
- pp* (pianissimo) at the start of the 9th staff.
- f* (forte) at the end of the 9th staff.
- pp* (pianissimo) at the start of the 10th staff.
- f* (forte) at the end of the 10th staff.
- pp* (pianissimo) at the start of the 11th staff.
- f* (forte) at the end of the 11th staff.
- pp* (pianissimo) at the start of the 12th staff.
- f* (forte) at the end of the 12th staff.
- pp* (pianissimo) at the start of the 13th staff.
- f* (forte) at the end of the 13th staff.

Other markings include:

- Cro.* (Crescendo) at the start of the 7th staff.
- ff* (fortissimo) at the end of the 7th staff.
- pp* (pianissimo) at the start of the 8th staff.
- f* (forte) at the end of the 8th staff.
- pp* (pianissimo) at the start of the 9th staff.
- f* (forte) at the end of the 9th staff.
- pp* (pianissimo) at the start of the 10th staff.
- f* (forte) at the end of the 10th staff.
- pp* (pianissimo) at the start of the 11th staff.
- f* (forte) at the end of the 11th staff.
- pp* (pianissimo) at the start of the 12th staff.
- f* (forte) at the end of the 12th staff.
- pp* (pianissimo) at the start of the 13th staff.
- f* (forte) at the end of the 13th staff.

Performance instructions include:

- Plus animé* (More animated) at the start of the 11th staff.
- mf - marque Cro* (mezzo-forte - mark Crescendo) at the start of the 11th staff.
- mf* (mezzo-forte) at the start of the 12th staff.
- cro* (crescendo) at the start of the 12th staff.
- ff* (fortissimo) at the end of the 12th staff.
- pp* (pianissimo) at the start of the 13th staff.
- f* (forte) at the end of the 13th staff.

Plus lent

pp

dim.

Andr°

O bonheur mon Dieu sur cette terre

il est un cœur pour me chérir

plus lent

mourir mourir

plus doux

pizz. *arco.* *tous mes vœux*

mes vœux *All.^o modo* *plus de gloire* *ga-*

nie *obscur* *décorats* *que ces*

Vers qui m'ont fait bannir de ma patrie

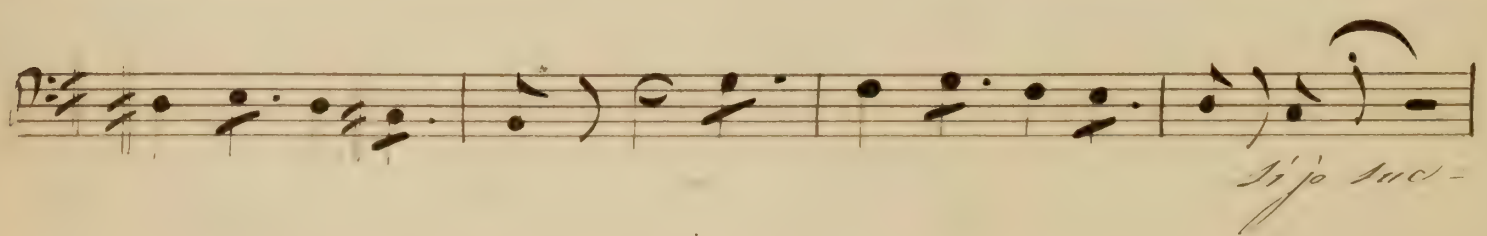
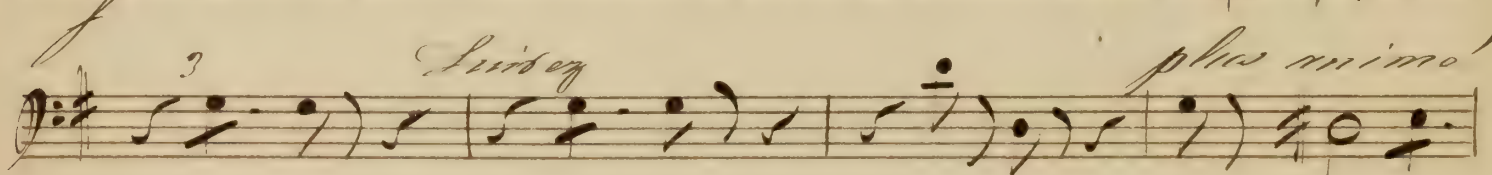
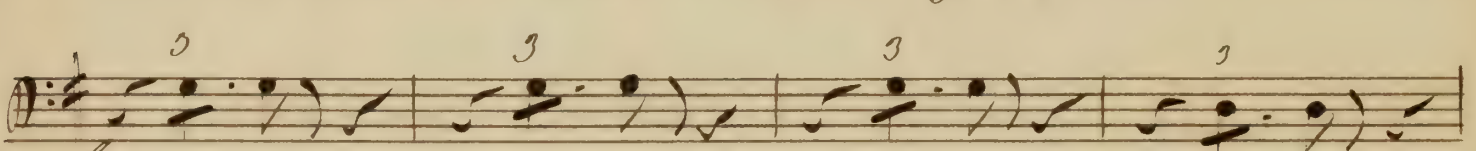
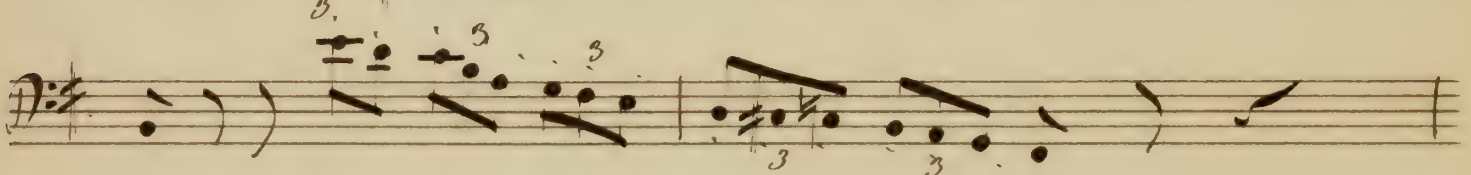
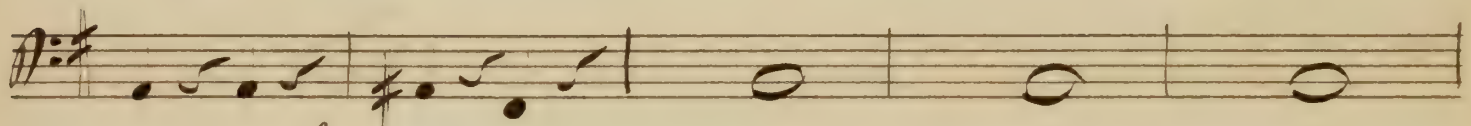
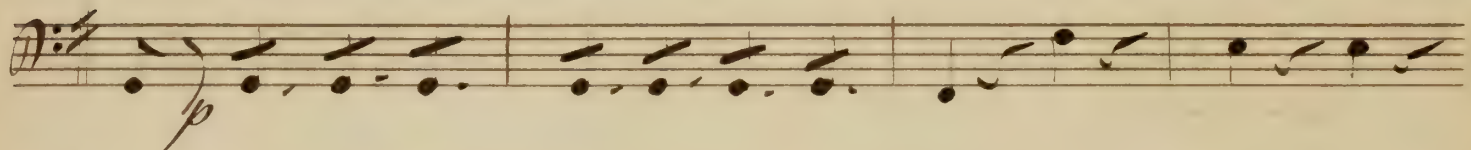
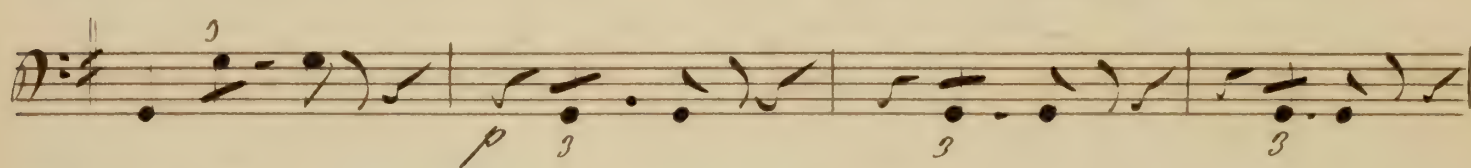
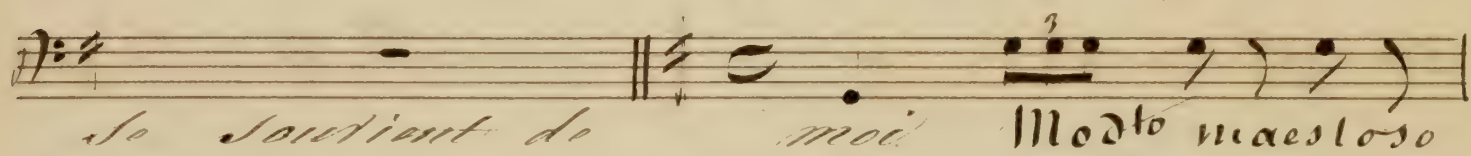
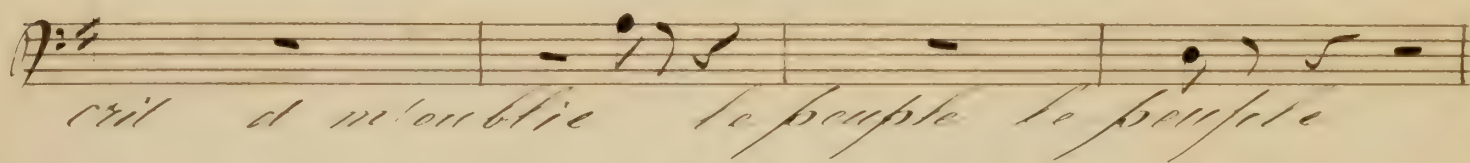
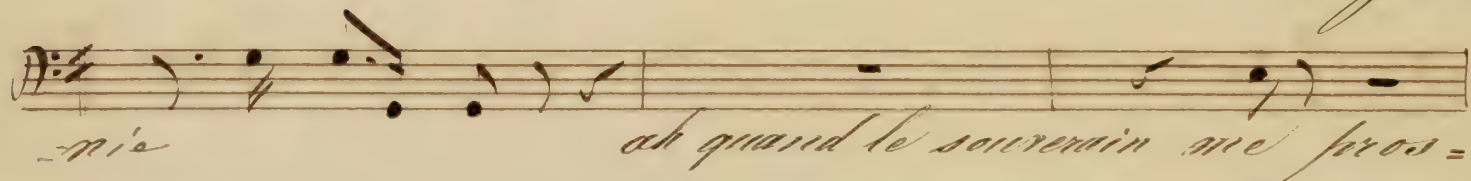
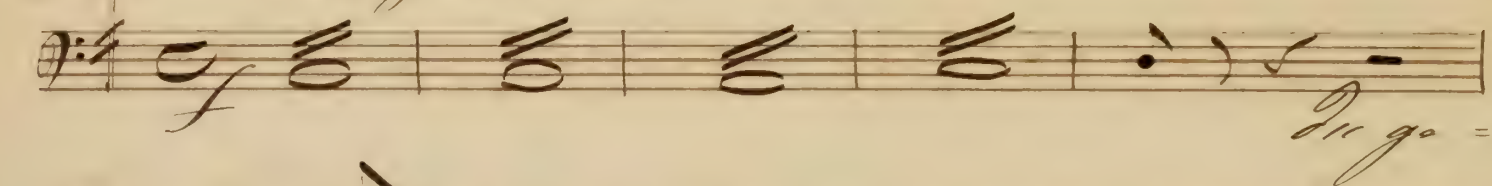
Ric *comme leur souvenir*

Ande *10* *Violone: sur le théâtre*

ppp

18

Allo Suivez le chant



Cres

Asser mir

Solo

pp

ritare

tutti

Solo

mf

pp

ppf

pizz

Solo

This page contains a handwritten musical score consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is annotated with several handwritten words and markings:

- Staff 3:** The word "Solo" is written above the staff, and "pp" (pianissimo) is written below it.
- Staff 4:** The marking "ppp" (pianississimo) is written below the staff.
- Staff 5:** The word "piu forte" is written above the staff.
- Staff 6:** The word "piu forte" is written above the staff, and "piu forte" is written below it.
- Staff 7:** The word "piu forte" is written above the staff, and "piu forte" is written below it.
- Staff 8:** The word "piu forte" is written above the staff, and "piu forte" is written below it.
- Staff 9:** The word "piu forte" is written above the staff, and "piu forte" is written below it.
- Staff 10:** The word "piu forte" is written above the staff, and "piu forte" is written below it.

Handwritten musical score for "L'air de la Reine" from "Le Nozze di Figaro" by Mozart. The score is written on ten staves. The first five staves are for the vocal parts (Soprano, Alto, Tenor, Bass, and a fifth voice part), and the last five staves are for the piano accompaniment. The music is in G major (one sharp) and 3/4 time. The lyrics "L'air de la Reine" are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like "pp" (pianissimo) and "f" (forte). The handwriting is in ink on aged paper.

Handwritten musical notation on two staves. The top staff contains a series of eighth notes, and the bottom staff contains a single half note.

Handwritten musical notation on four staves. The first staff contains eighth notes. The second staff contains a half note and a whole note. The third staff contains eighth notes. The fourth staff contains a half note and a whole note.

Handwritten musical notation on two staves. The top staff contains a series of eighth notes. The bottom staff contains a series of eighth notes and a whole note. The word "Andante Con moto" is written above the bottom staff.

Handwritten musical notation on four staves. The first staff contains eighth notes. The second staff contains eighth notes. The third staff contains eighth notes. The fourth staff contains eighth notes. The word "refrain" is written below the fourth staff.

Handwritten musical score for violin and piano. The score is written on ten staves, with the top staff being the violin part and the bottom staff being the piano part. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations, including notes, rests, and accidentals. Dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo) are used throughout. Articulations like *arco* (arco) and *pizz* (pizzicato) are also present. The score is divided into measures by vertical bar lines, and some measures contain multiple notes or rests. The handwriting is in a cursive style, typical of 19th-century musical notation.

Même mouvement

ppp Adagio Maestoso

proscrit ge- n- re

honorer de s

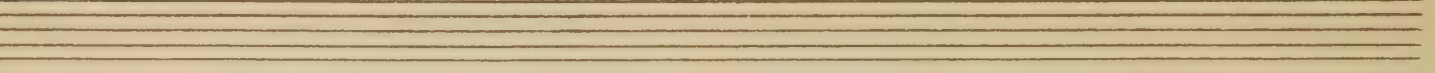
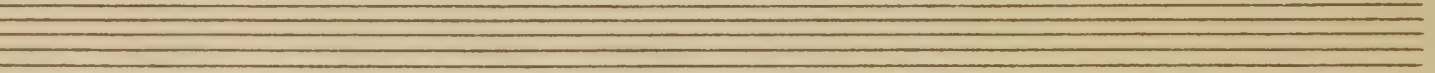
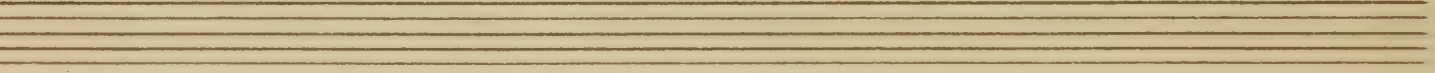
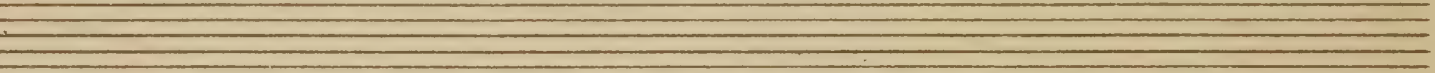
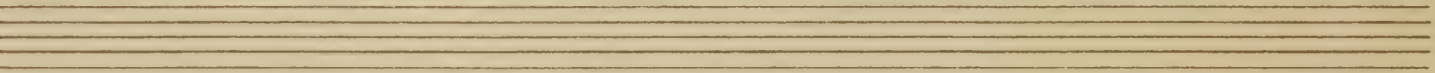
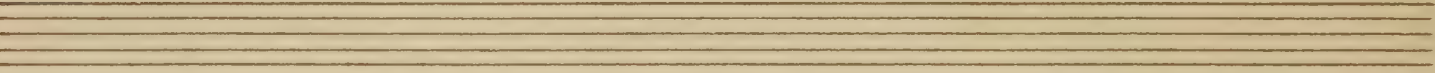
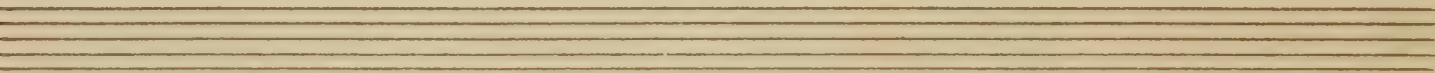
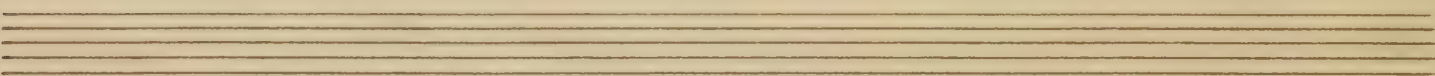
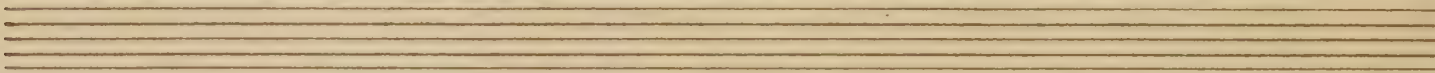
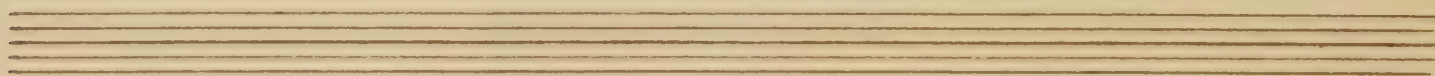
on parle avec Sourdines

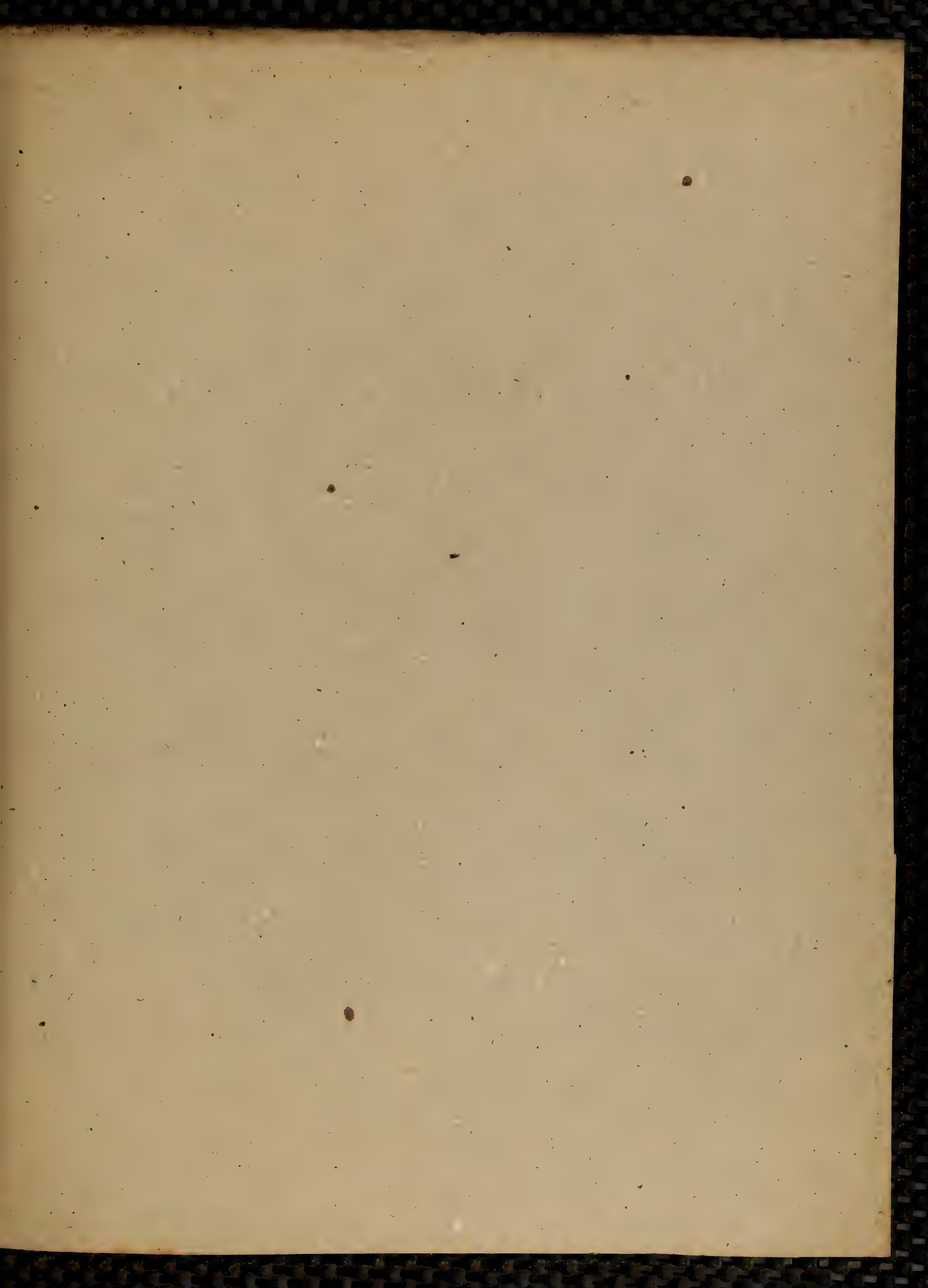
(Dieux qui vient implorer son par- don

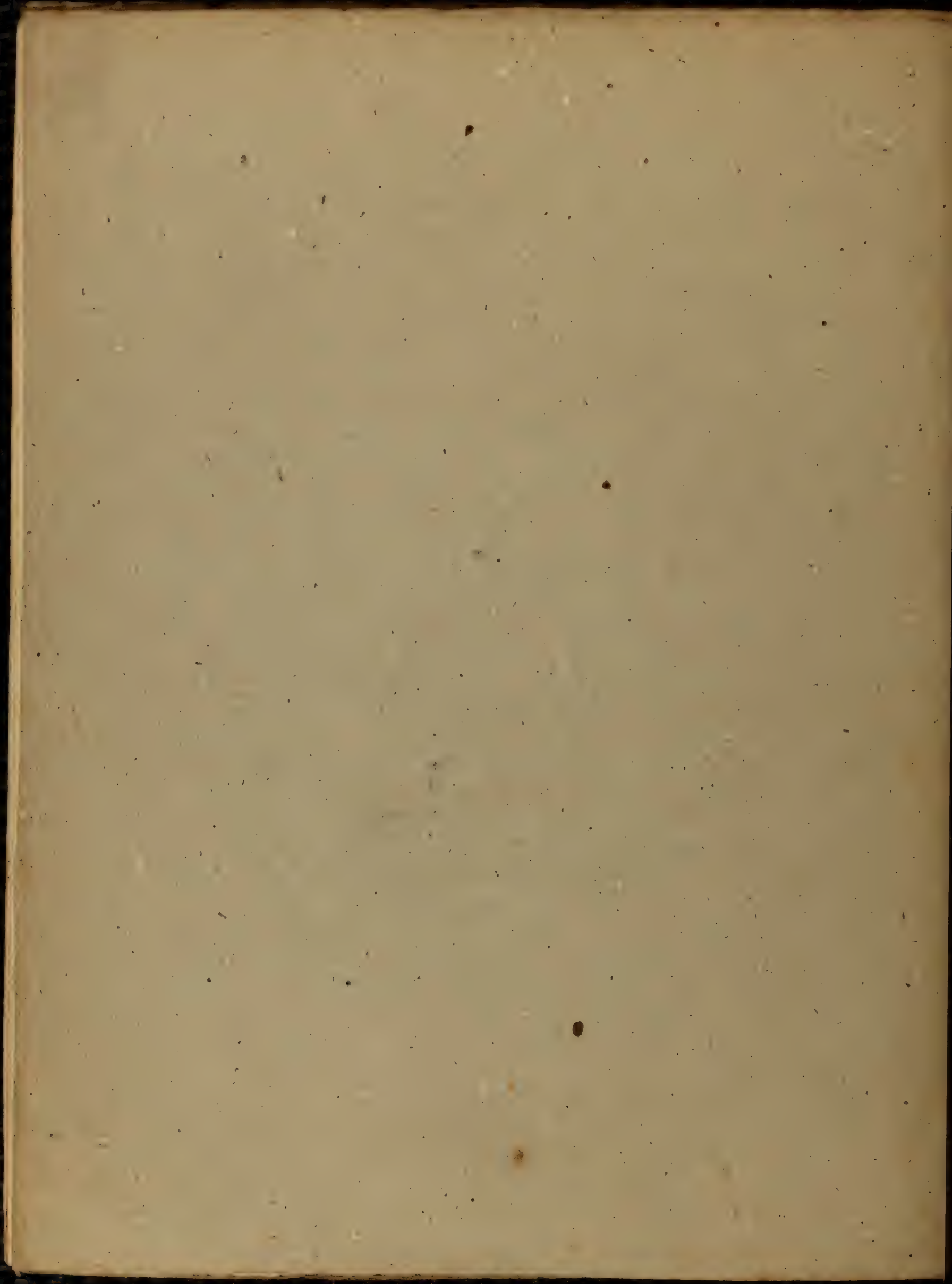
All^o Moderato

ôter les Sourdines

Fine







P. P.
Esclavé du Camocens

Violoncelle et C. B.

OUVERTURE.

Andante.

p marqué et très lié.

pp

mf pizz: 1

unis. *p* marqué et très lié. *pp*

p marqué et lié. *cres.* pizz: *pp* arco.

ppp

All. vivace.

pizz: arco. très léger

cres. *ff* arco.

2

p Même mouv!

cres.

très lié. 2 2 *riten:* *pizz:*

cres. *arco. p* *cres.*

Vlle unis. *p* *cres.* Vlle

C. B. *ff* *dim:* *pp* 5 Même mouv!

pizz: *très lié.* *arco.*

cres. *ff arco.* R. L. *ff*

2

2

2

2

Même mouv!

suivez.

p

p

pizz.

arco.

arco.

6

8

6

8

1

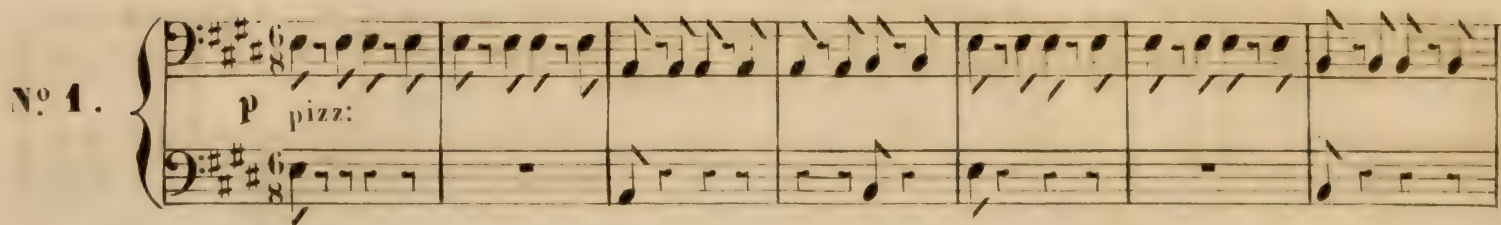
ff

ff

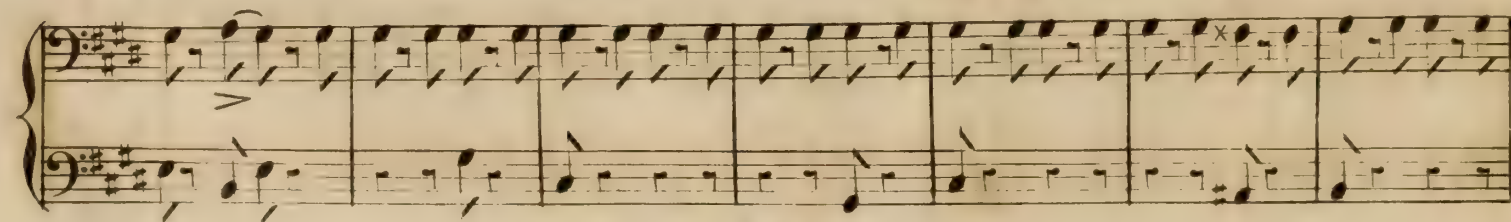
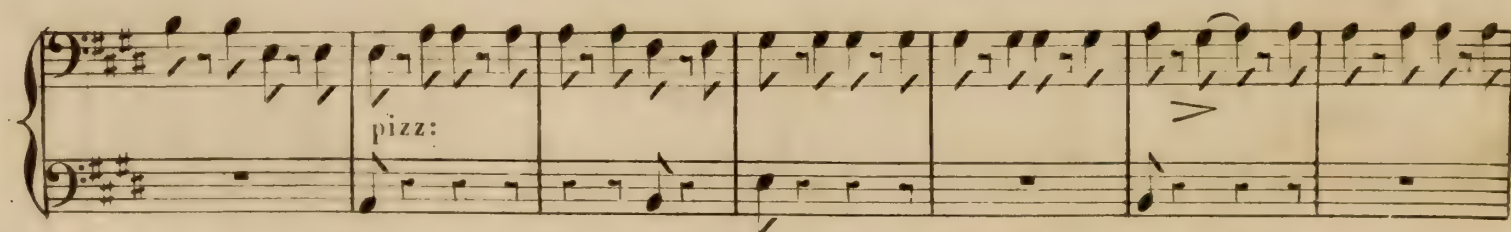
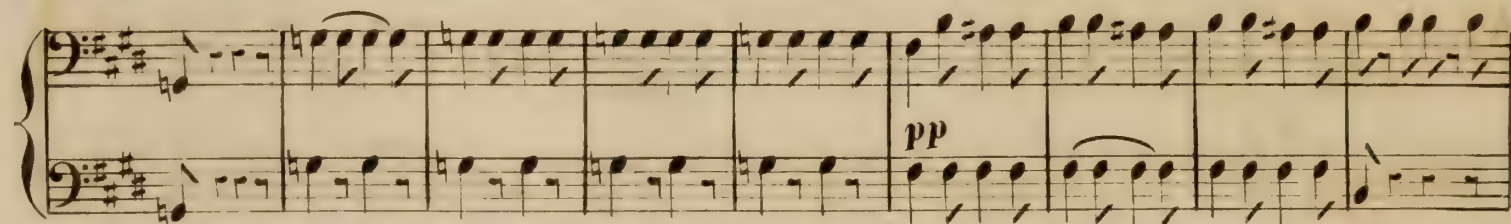
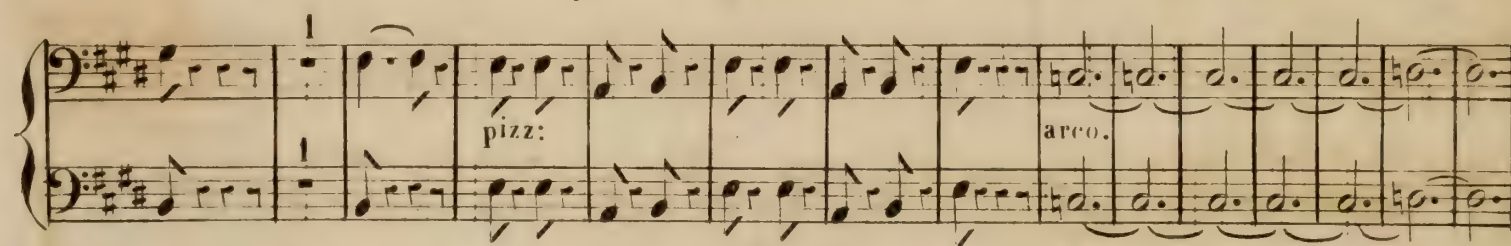
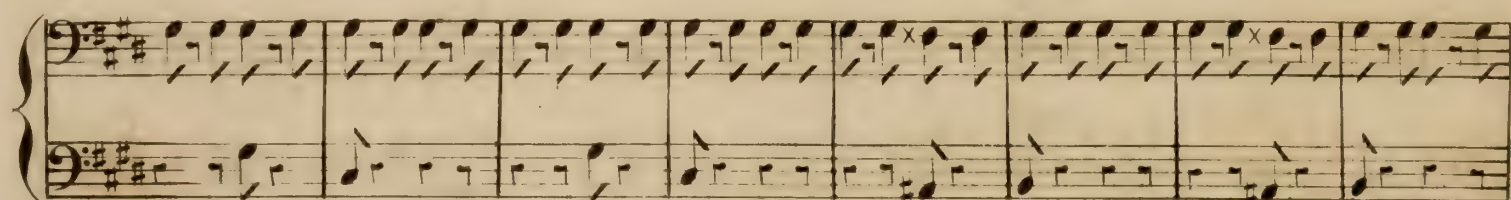
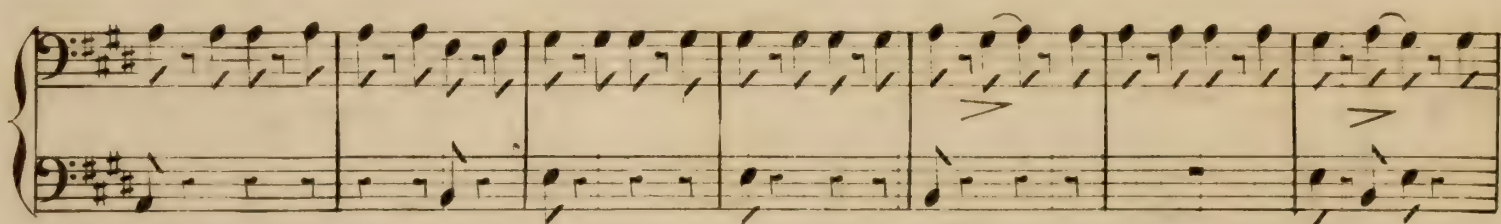
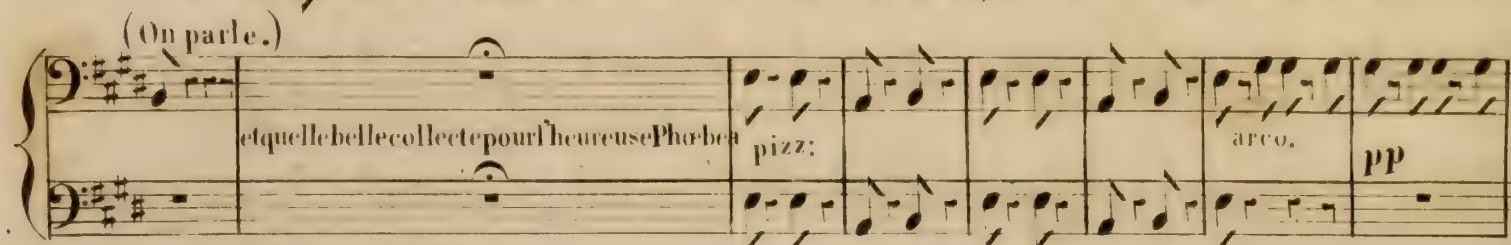
ff

ff

N^o 1.



(On parle.)



1

pizz:

pizz:

joyeux amour

p

ff arco.

Quelque renseignemens... volontiers.

Allegretto.

N° 2.

f

p

p

p

p

suivez.

ff pp pizz:

arco.

pp pizz:

lle

arco.

p

doux.

riten.

suivez.

a Tempo.

mf

C. B.

ff

p

f

p

f

p

f

p

pp

suivez.

p

p

ff pp pizz:

arco.

ff pp pizz:

arco.

p

riten.

a Tempo.

ff

mf

suivez.

doux.

B. L.

Mod.^{to} quasi adagio. Voilà ma belle... *pp*

N^o 3. *qu'ai-je vu la voi-là Dieu c'est elle on ne connaît terre et mer* *Andante.*

f *pp pizz.* *pp*

arco. *pizz.* *arco.* *pizz.*

arco. *suivez.* *pizz.* *pp doux.*

1 *arco.* *pizz.* *pizz.*

Allegro.

arco.

pp suivez. *p* *Allegretto.* *arco.* *la belle Phœbé-*

- a ff moi monsei- gneur vous plaisez ou- dà *je ne*

3 a Tempo.

suiv *arco.* *p* *suivez.* *pp*

pizz: suivez. arco. riten: aTempo. votre hum-ble servan

ppp doux.

f -te p suivez. f suivez.

p pp f

achealmez vous maitre je vous en prie fille qui le vent bien se defend sans se

3 aTempo. cours des ga-lants p suivez. 5 pp

pizz: riten: aTempo. p

suivez. arco. riten: votre hum-ble servan f

ppp doux.

pizz: riten: aTempo. p

suivez. arco. riten: votre hum-ble servan f

ppp doux.

suivez. All^o mod^{to} sans p p

p

f *p* *f* *pp* *f*

p *pizz.*

cres. *f* *pizz.* *arco.*

arco. *f* *p*

Plus animé.

mf *'marque cresc.* *ff* *mf* *cres.* *ff*

ff *plus lent.* *a Tempo.* *2*

ff

1 1

9

Allegro

J'aime mieux ça .
suivez. ■ ■ ■

suivez.

ff

PH

ô surpris

plus lent

ô bonheur dim:

mon Dieu sur cette terre il est un

cœur pour me chérir

pizz:

Andante.

je ne veux plus mourir je ne veux plus mourir

plus doux

tous mes

pizz:

apco.

All^o mod^{to}.
Récit.

Récit.

VOEUX

qui comble tous mes vœux.

ah tous mes vœux

plus d

gloire et plus de gloire.

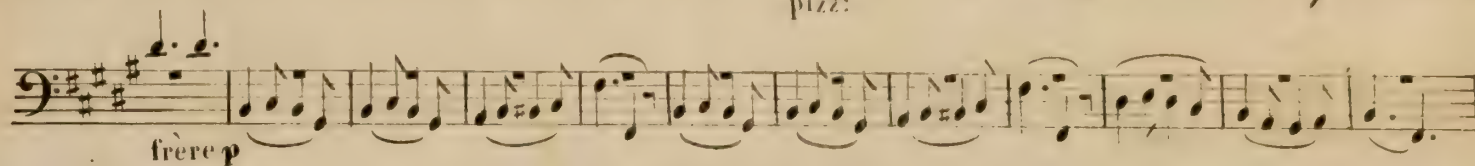
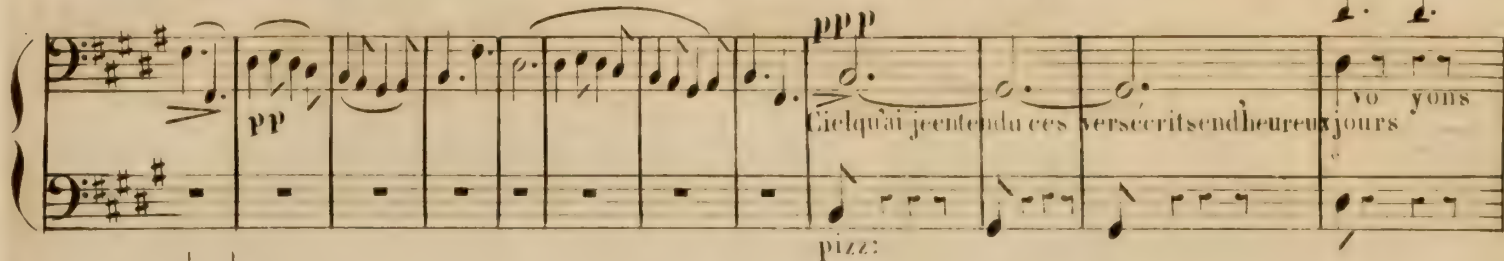
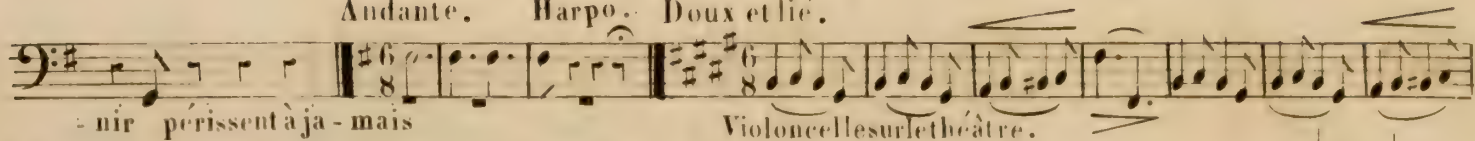
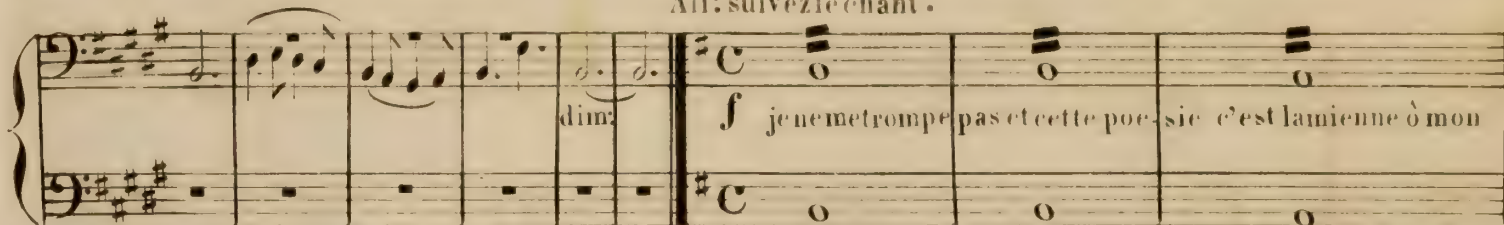
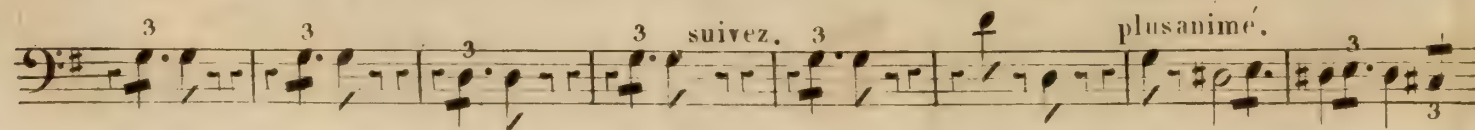
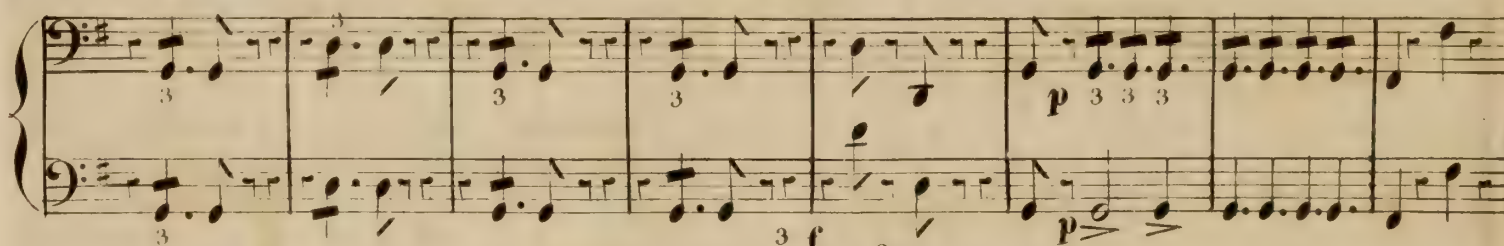
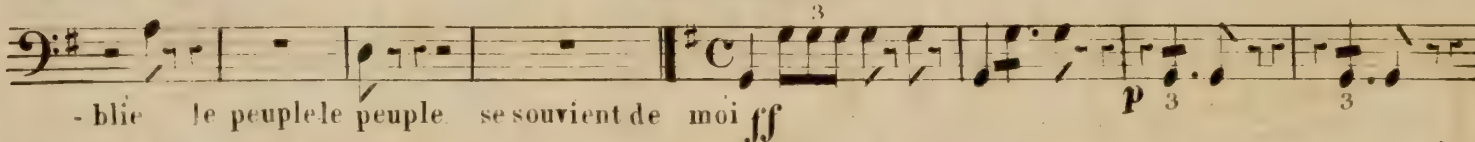
pizz:

- ne vivons obscur mais heureux désormais

que ces vers quim'ont fait bannir de mapatrie comme leursouve-

B. L.

Andante. Harpo. Doux et lié.

All^o suivez le chant.Mod^{to} maestoso.

si je sue - combe *cres.*

f *la*

tombe vient l'ave - nir

Nº 5.

p *rit.* *arco.*

Violoncelles. *pp*

G.B. pizz: p

Ah! mon Dieu! si j'osais.

Solo. *pp* *ppp* *pizz:*

mf suivez..

suivez. *arco.*

suivez. pp mf ppp

coleanto. plus lent. p pizz.

N° 6. Andante.

pizz. ppp

aTempo. arco.

aTempo. pp pizz. suivez.

aTempo. mf p mf p dim. p arco.

adlib. remonte aux Cieux douce espérance ah remonte aux Cieux

N^o 7. *All^o moderato.* *Egoïste, va!*

ff

pizz.

arco. 1 1 5

2 *mon bon - heur* *f*

ff *suivez.* *pp*

allons réponds ou donc est elle devant vous Sire la voici

suivez. *Récit.*

le nom du coupable est en blanc ah vous allez le savoir maintenant ce nom qui sur votre pa-

-trie doit un jour jeter la splendeur celui dont vous dits ont menacé la vie, c'est le Camoëns monsei-

All^o *ff*

And^{te} con moto. 1

p pizz:

suivez le chant

portait son refrain

son Roi lui refusait du pain *f* *p*

p *f* *p* *p* vous le ren-dra vous le ren-dra *ff*

p *ff*

1

1

pizz:

suivez le chant.

pour lui tendre la main

1 arco.

poursa liber-té pourson pain

f p p

f vouslerendra vous le ren

ff

p

1 Même mouv!

ff

1

cet homme est un pros-crit cet homme est un gé-

Adagio maestoso.

ppp

carillais-

carillais-

cres. (On parle.)

Avec sourdines.

doit hono-rer comme des Dieux

p

qui vient implorer son pardon

56 8

66 8

(Parlé.)

mieux qu'un Roi Ca

All^o moderato.

1 ff

-moëns otez lessourdines.

ville unis.

C.B.

~~Le Capitaine de la Corvette l'Esclandre~~

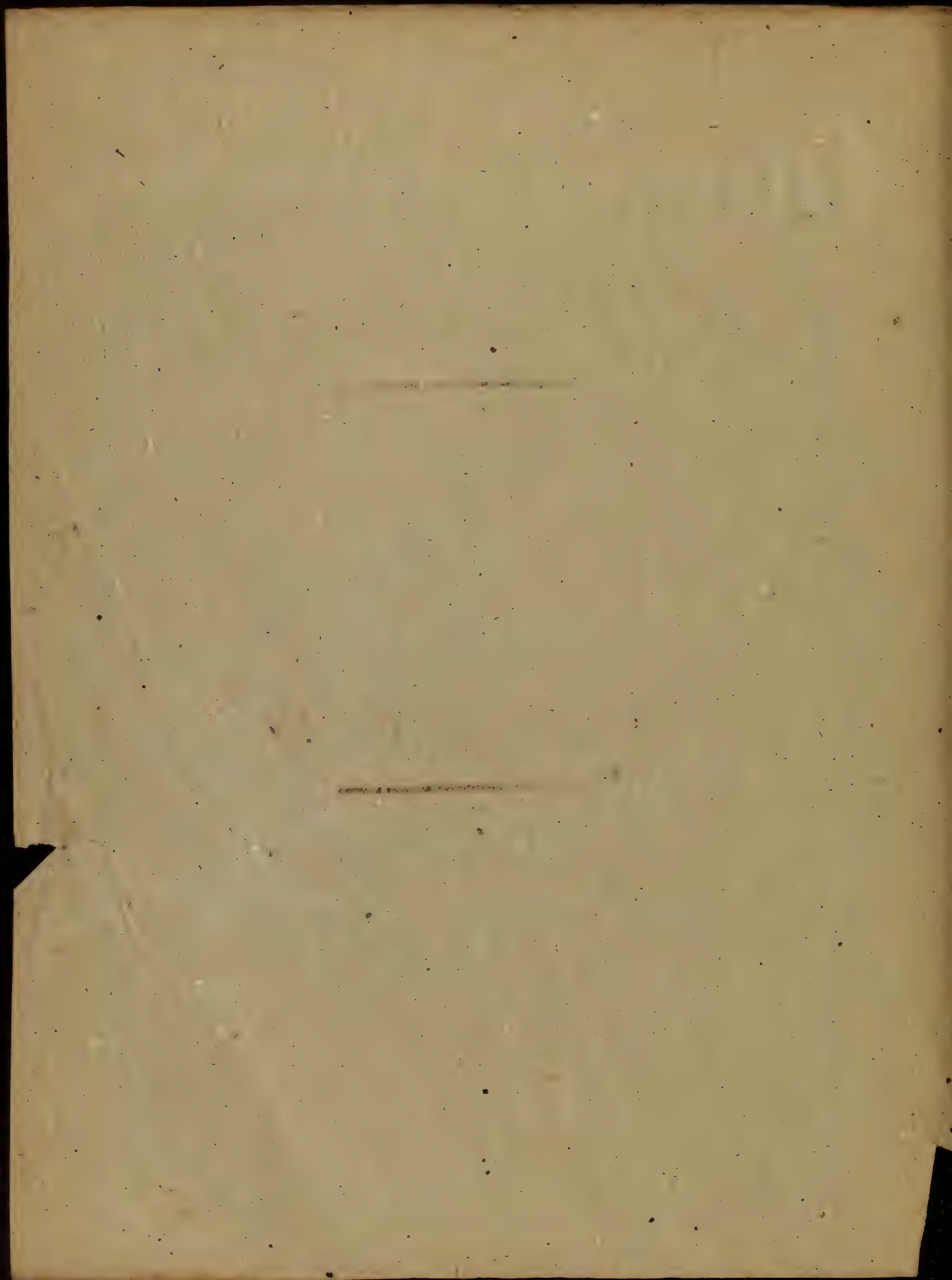
P. Sclarc du Camoëns

Marut

et

Foly

Touloucelle et C. B.



1.^{re} représentation au Théâtre Royal le 6 Mars 1844. Chœur d'hommes et de femmes.
 2. le 25 Mars 1844 par le chœur de l'église.
 3. le 5 Mars 1844 par le chœur de l'église.
 4. le 26 Mars 1844.
 5. *Esclave du Camoëns*. Deux chœurs.
 6.
 7.

Opéra Comique en 1^{er} Acte.

Violoncelle et C. B.:

Curline

Victor's Land

Andante

Le marquis et ses fils

pp

C. B. Smith

11/

1421.

1111.

Violence

pp



Pro. Co.

ppp

112210

1850

1790

History

Al. vitacea

arco
très léger

arco

ff

ff arco

2

2

ff

This page contains a handwritten musical score for a string ensemble. The music is written on 14 staves, organized into seven pairs. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various note values, rests, and slurs. Dynamic markings such as *arco*, *très léger*, *ff*, and *ff arco* are used throughout. There are also two markings that look like the number '2' and a large, stylized signature or flourish at the bottom right.

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp.

Cresc.

meine modeste

trece lio

unis

pizzic

Cresc.

arco

Handwritten musical notation on two staves. The first staff contains a melodic line with slurs and a dynamic marking *p*. The second staff contains a corresponding line, possibly for a lower voice or instrument. A handwritten *Cresc.* is written between the staves.

Handwritten musical notation on a single staff, featuring a series of eighth notes with slurs. A handwritten *Cresc.* is written below the staff.

Handwritten musical notation on a single staff. It begins with the letters *A B* and includes a dynamic marking *pp*. A handwritten *Adagio* is written above the staff, and *unis* and *Allegro* are written below it.

Handwritten musical notation on a single staff, consisting of a series of eighth notes with slurs.

Handwritten musical notation on a single staff, consisting of a series of eighth notes with slurs.

Handwritten musical notation on a single staff, consisting of a series of eighth notes with slurs.

Handwritten musical notation on a single staff, ending with a double bar line and a fermata. A handwritten *5* is written below the staff.

Handwritten musical notation on a single staff, ending with a double bar line and a fermata.

Handwritten musical notation on a single staff. It begins with the text *meno ardent!* and a dynamic marking *1*. A handwritten *piu c* is written below the staff.

Handwritten musical notation on a single staff, consisting of a series of eighth notes with slurs.

Handwritten musical notation on a single staff, consisting of a series of eighth notes with slurs.

All.o

Cresc.

A-rco

2

2

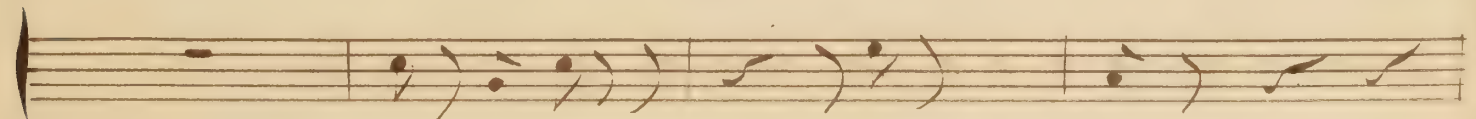
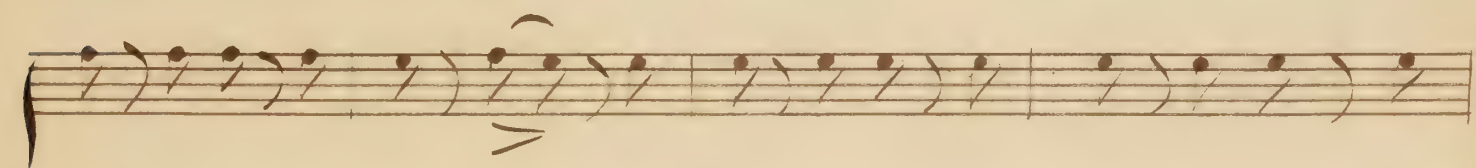
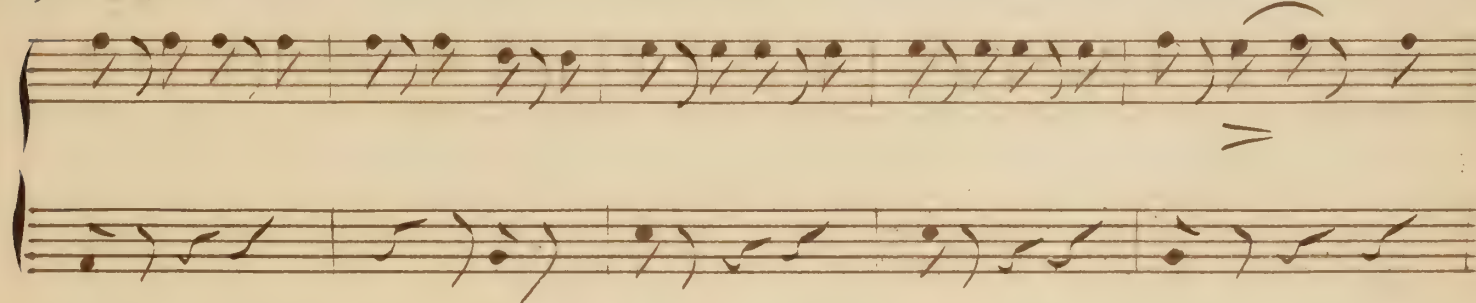
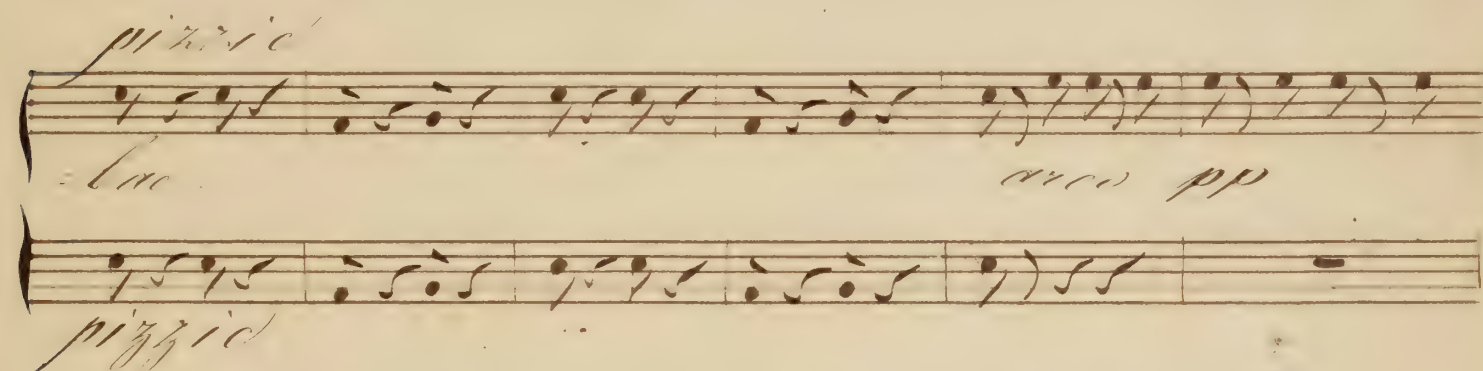
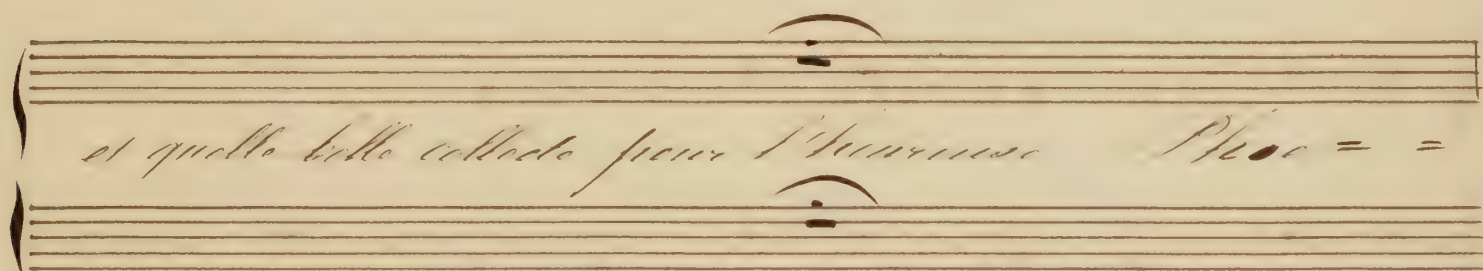
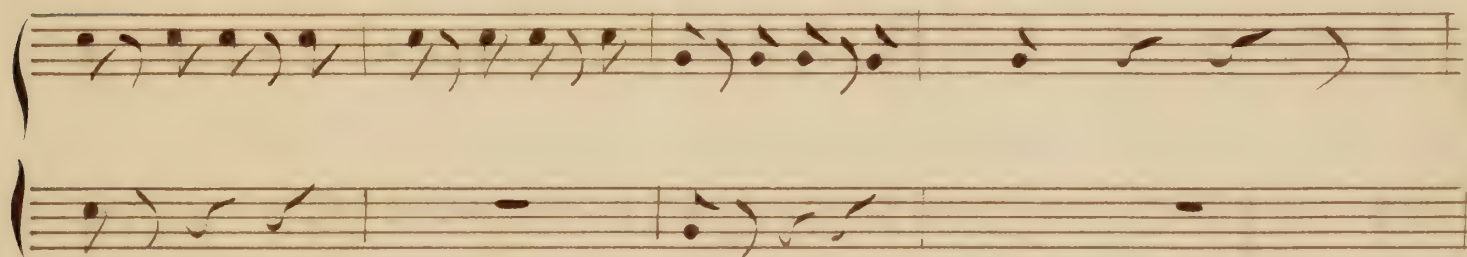
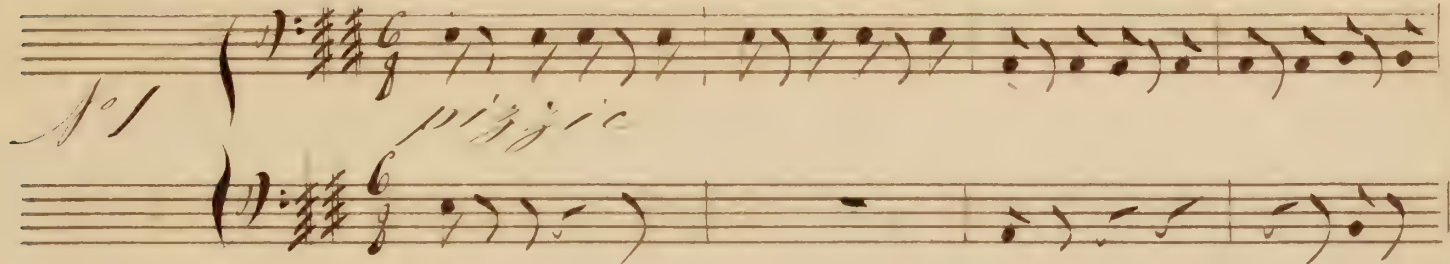
A handwritten musical score on 12 staves. The notation includes various note values, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes many slurs, ties, and accidentals. The following annotations are present:

- meno mosso* (written above the second staff)
- p* (written below the second staff)
- ritardando* (written below the third staff)
- piu* (written below the fourth staff)
- arco* (written below the sixth staff)

The score concludes with a double bar line and a key signature change to one sharp (F#) and a time signature change to 6/8.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *ff*, *mf*). The score is written in a single system, with the first staff beginning with a treble clef and a key signature of one sharp (F#). The notation is dense and characteristic of 19th-century manuscript notation. The first staff ends with a double bar line and a repeat sign. The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a treble clef and a key signature of one sharp (F#). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff begins with a treble clef and a key signature of one sharp (F#). The seventh staff begins with a treble clef and a key signature of one sharp (F#). The eighth staff begins with a treble clef and a key signature of one sharp (F#). The ninth staff begins with a treble clef and a key signature of one sharp (F#). The tenth staff begins with a treble clef and a key signature of one sharp (F#).

Andte



Handwritten musical score on page 10, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *pp*, *ppp*, and *unil.*. The score is organized into systems of staves, with some staves containing multiple measures of music. The handwriting is in ink on aged paper.

The score consists of the following systems:

- System 1: Two staves. The first staff contains a series of eighth and quarter notes, with a cross symbol (X) above one note. The second staff contains a series of eighth and quarter notes.
- System 2: Two staves. The first staff contains a series of eighth and quarter notes, with a cross symbol (X) above one note. The second staff contains a series of eighth and quarter notes, with a fermata over the final note.
- System 3: Two staves. The first staff contains a series of eighth and quarter notes, with a fermata over the final note. The second staff contains a series of eighth and quarter notes, with a fermata over the final note.
- System 4: Two staves. The first staff contains a series of eighth and quarter notes, with a fermata over the final note. The second staff contains a series of eighth and quarter notes, with a fermata over the final note.
- System 5: Two staves. The first staff contains a series of eighth and quarter notes, with a fermata over the final note. The second staff contains a series of eighth and quarter notes, with a fermata over the final note.
- System 6: Two staves. The first staff contains a series of eighth and quarter notes, with a fermata over the final note. The second staff contains a series of eighth and quarter notes, with a fermata over the final note.
- System 7: Two staves. The first staff contains a series of eighth and quarter notes, with a fermata over the final note. The second staff contains a series of eighth and quarter notes, with a fermata over the final note.
- System 8: Two staves. The first staff contains a series of eighth and quarter notes, with a fermata over the final note. The second staff contains a series of eighth and quarter notes, with a fermata over the final note.
- System 9: Two staves. The first staff contains a series of eighth and quarter notes, with a fermata over the final note. The second staff contains a series of eighth and quarter notes, with a fermata over the final note.
- System 10: Two staves. The first staff contains a series of eighth and quarter notes, with a fermata over the final note. The second staff contains a series of eighth and quarter notes, with a fermata over the final note.

pizzic

pizzic

pizzic

A' arco

Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and instructions visible on the staves include:

- f* (forte)
- p* (piano)
- pp* (pianissimo)
- pp. pizz.* (pianissimo pizzicato)
- arco* (arco)
- pp. pizz.* (pianissimo pizzicato)
- arco* (arco)
- pp* (pianissimo)
- pizz.* (pizzicato)
- p* (piano)
- Doux* (Doux)
- à tempo* (à tempo)
- mf* (mezzo-forte)
- Riten* (Ritardando)
- Surdez* (Surdez)
- mf* (mezzo-forte)
- p* (piano)
- f* (forte)
- pp* (pianissimo)
- p* (piano)
- Surdez* (Surdez)
- pp. pizz.* (pianissimo pizzicato)
- arco* (arco)
- pp. pizz.* (pianissimo pizzicato)
- p arco* (piano arco)
- à tempo* (à tempo)
- Surdez* (Surdez)
- mf* (mezzo-forte)
- f* (forte)

Andante *qu'ai-je su la soi*

ta Dim. chaste *pp on me connaît l'air de chaste*

pizz

Mouvement *arco*

pizz

pizz *arco*

pizz *arco*

unite

Andez pizz

Handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Annotations and lyrics include:

- pp* (pianissimo) at the top of the first staff.
- pizz* (pizzicato) on the second staff.
- arco* (arco) on the second staff.
- pizz* (pizzicato) on the third staff.
- All. gto* (Allegro) on the fifth staff.
- p* (piano) on the sixth staff.
- arco* (arco) on the seventh staff.
- Flauto* (Flute) and *seigneur* on the eighth staff.
- da* (da) on the ninth staff.
- arco* (arco) on the tenth staff.
- je ne suis* (je ne suis) on the tenth staff.
- arco* (arco) on the eleventh staff.
- à tempo* (à tempo) on the eleventh staff.
- pp* (pianissimo) on the eleventh staff.
- 3* (three) on the eleventh staff.
- suono* (suono) on the eleventh staff.

This page contains a handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The score is annotated with several handwritten words and musical symbols:

- Staff 1:** Standard musical notation.
- Staff 2:** Standard musical notation.
- Staff 3:** Standard musical notation.
- Staff 4:** Starts with a double bar line and a key signature change. Annotations: *pizzico*, *suivrez*, *riten*, *arco*.
- Staff 5:** Starts with a double bar line and a key signature change. Annotations: *ppp*, *doux*.
- Staff 6:** Annotations: *trampo*, *riten*, *Volte humble person*, *lo.*
- Staff 7:** Standard musical notation.
- Staff 8:** Annotations: *p*.
- Staff 9:** Annotations: *suivrez*, *f*, *p*.
- Staff 10:** Annotations: *quill*, *pp*.
- Staff 11:** Annotations: *cl.*, *des galants*.
- Staff 12:** Annotations: *3.*, *p*, *suivrez*.

A tempo

pp

pizz.

riten.

arco riten. hum.

p

f

No. 1

p

riten.

All. mod. to

p

f

p *f* *pp*

f

ro ro ro

p

pizz

ro ro ro ro

Cres

f *pizzai*

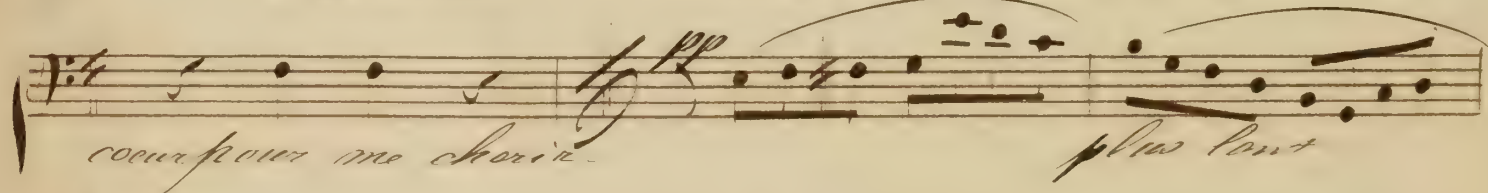
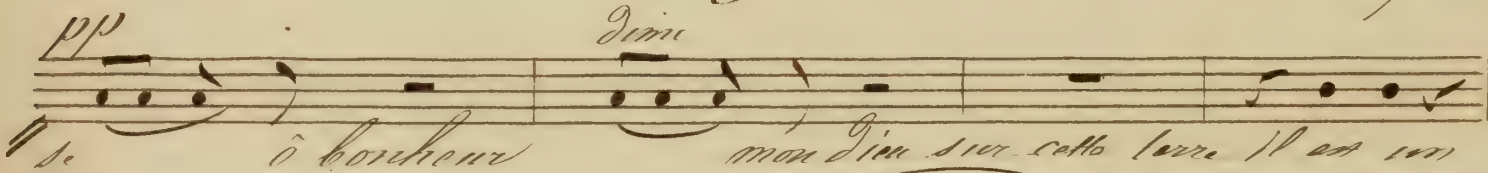
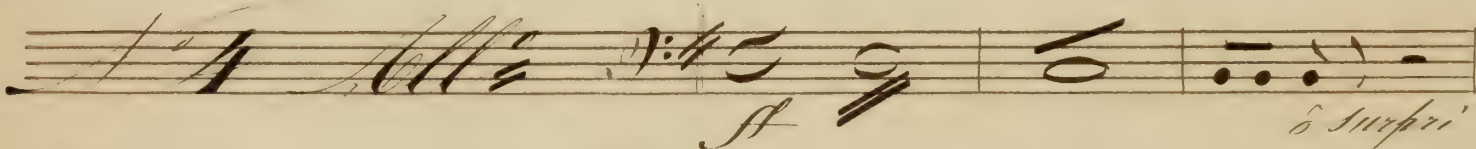
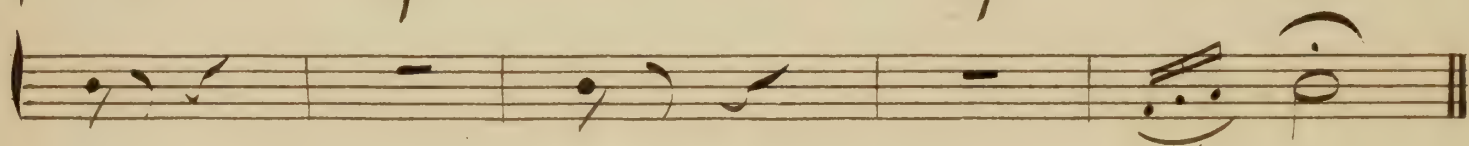
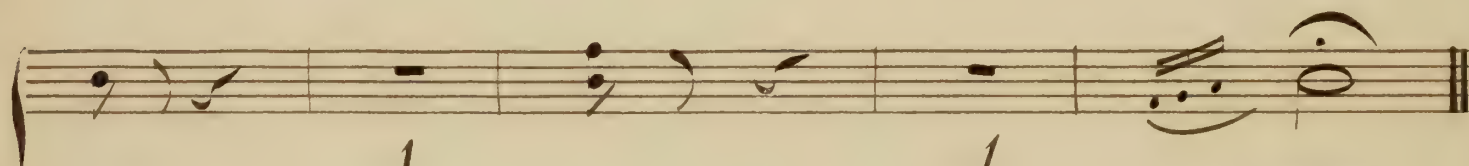
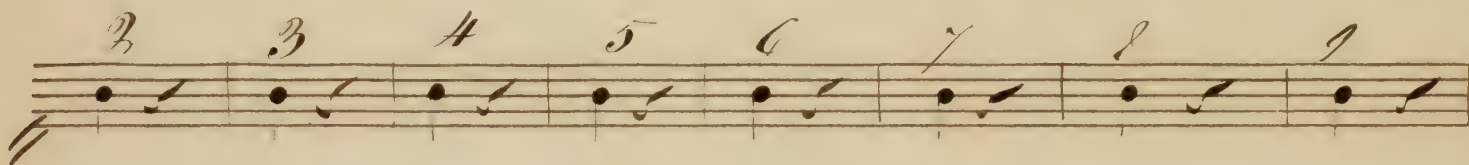
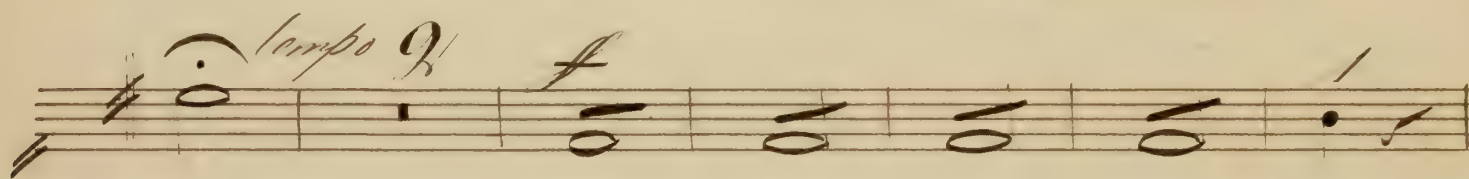
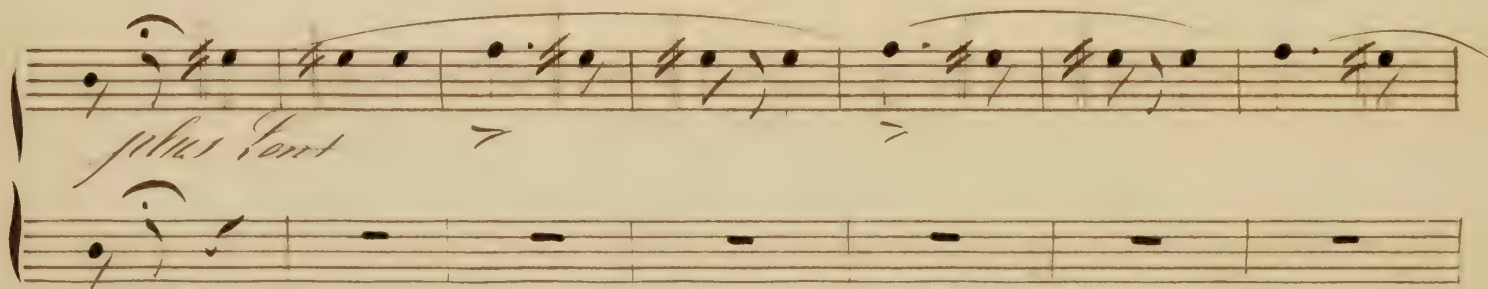
arco

arco

Plus animo!

f *p* *mf* *marque' cresc* *f*

mf *cresc* *f*



mourir mourir

plus d'org unite

Ouvrez

low new young molt

arco *f* *mes vœux*

pizz *All. mod. to*

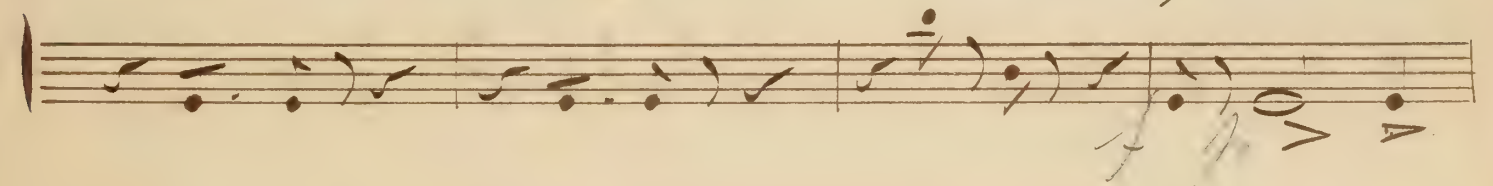
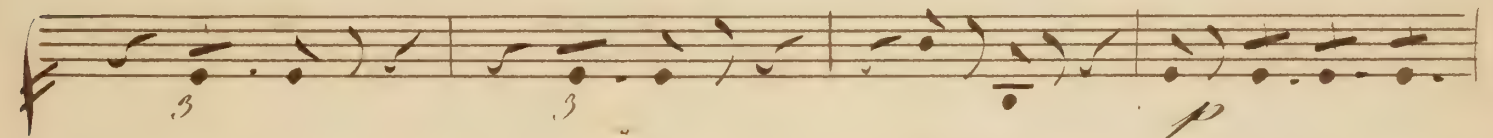
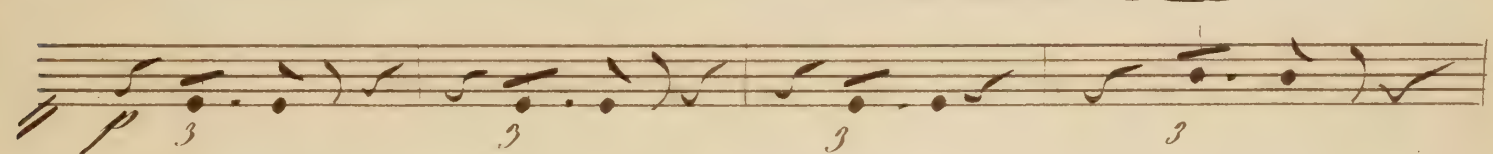
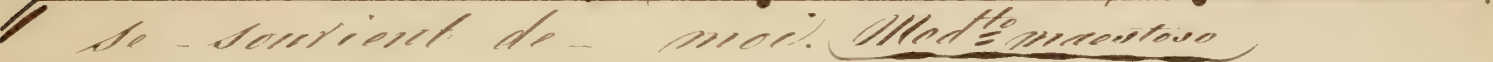
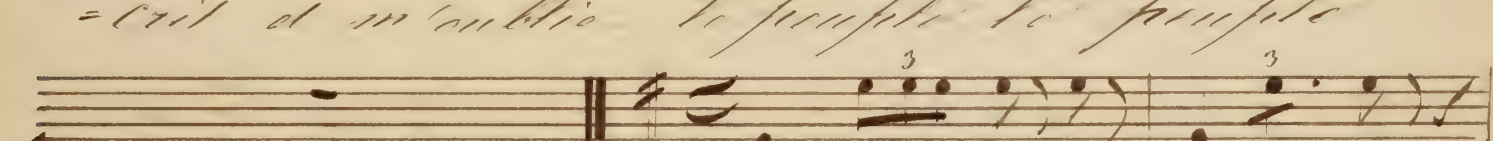
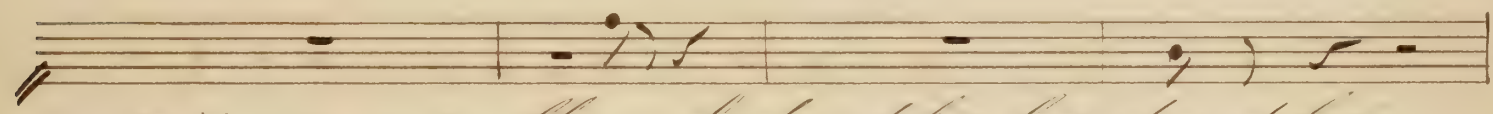
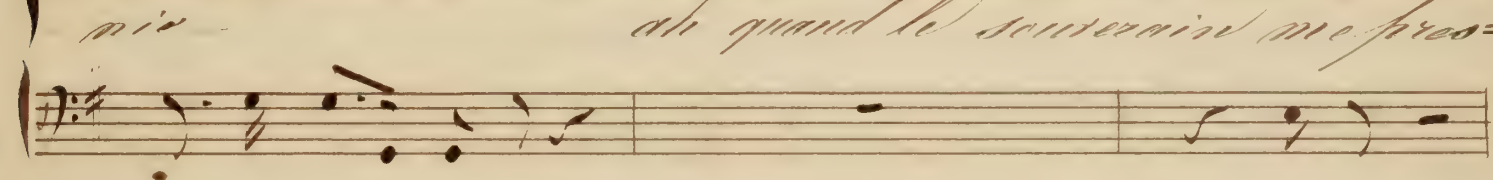
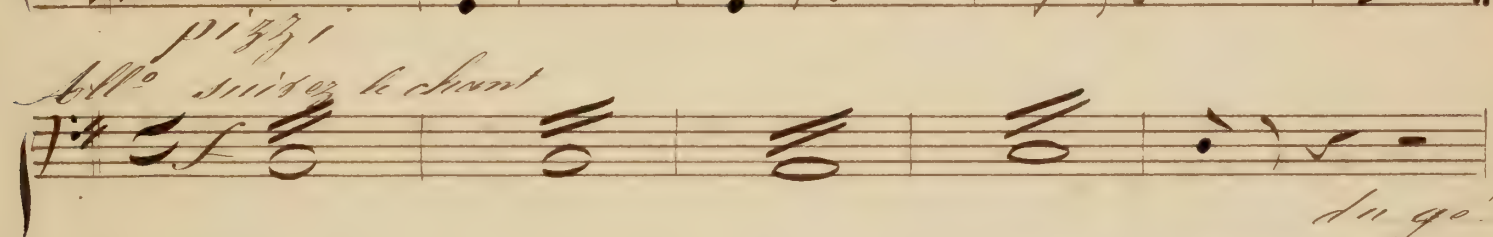
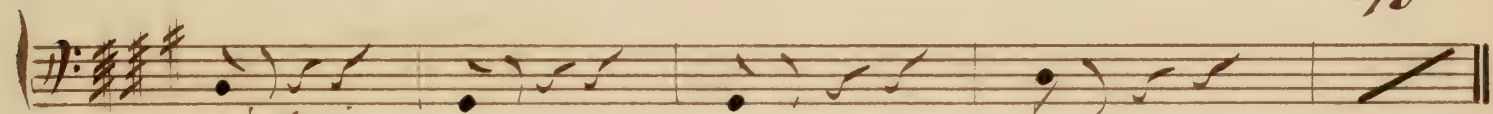
plus de gloire *gloire* *ad. =*

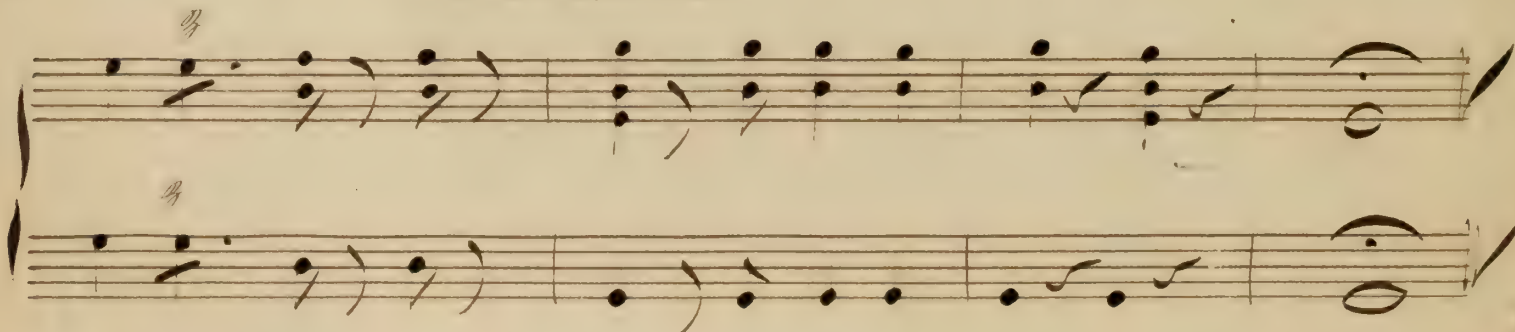
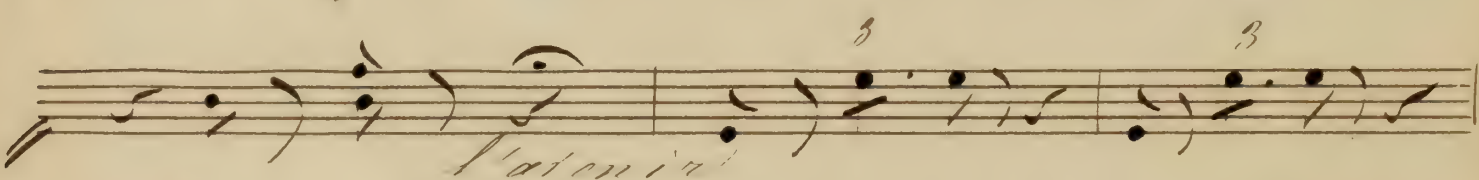
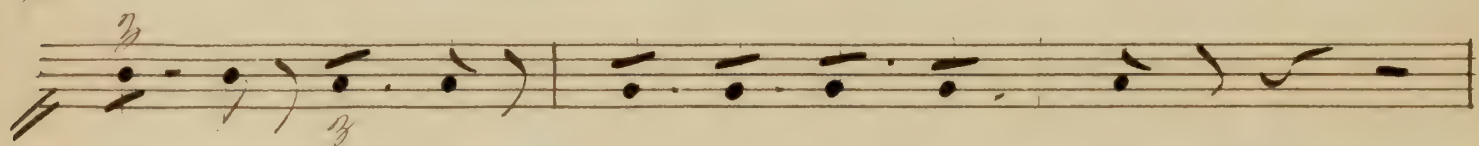
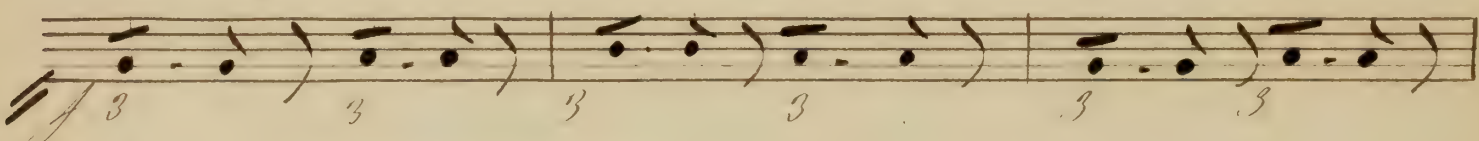
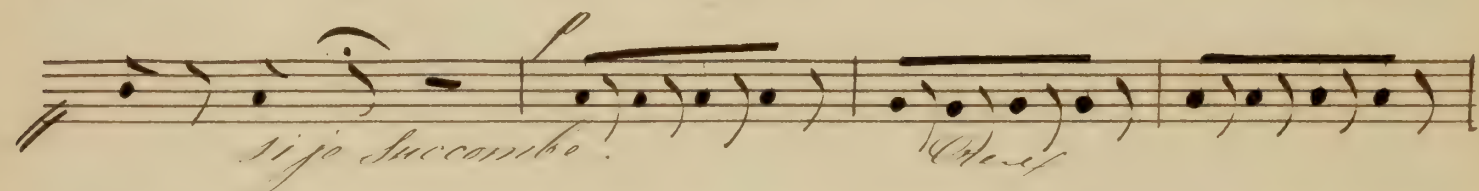
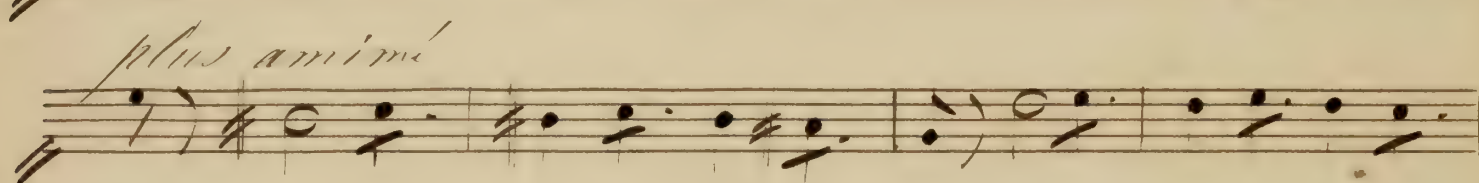
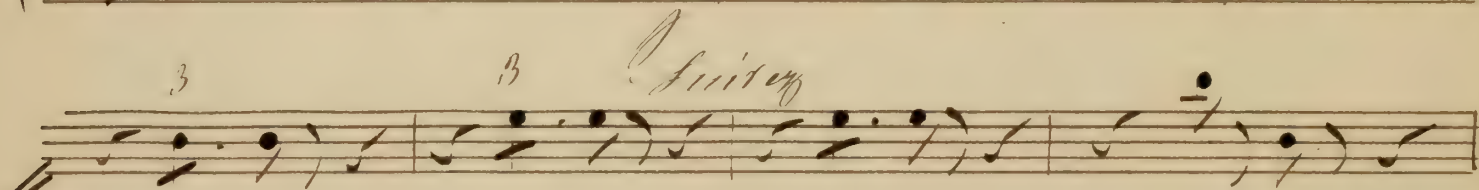
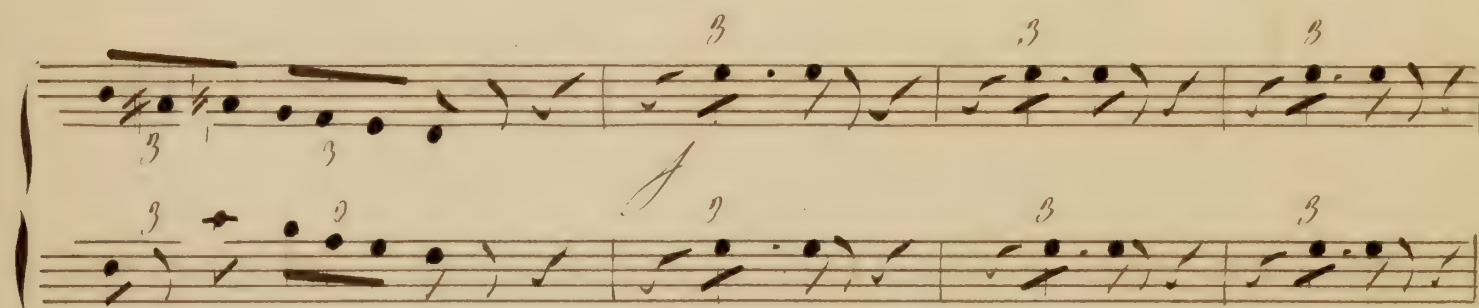
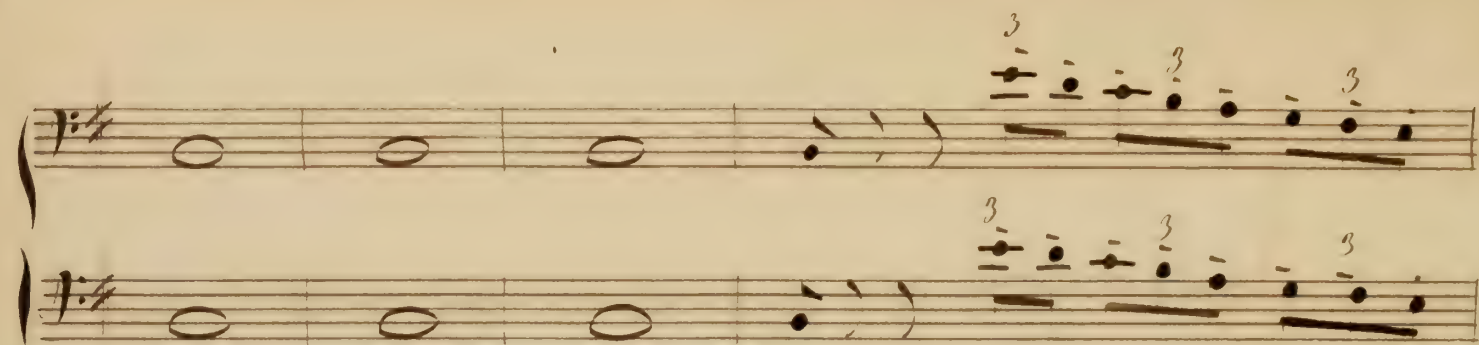
civ *désormais* *glo ces*

Vers qui m'ont fait l'avenir de ma sea =

f *comme leur souvenir persistant à ja*

And^{te} *10* *Orchestre: Solo. sur le Throat.*





N^o 5

Solo

Handwritten musical score for N° 5, Solo. The score is written on ten staves. The first three staves are for a piano (p), with the first staff in treble clef and the next two in bass clef. The first staff has a 'p' dynamic. The second staff has a 'pp' dynamic. The third staff has a 'pizz' (pizzicato) dynamic. The fourth staff is for 'Cutti' (Cutti). The fifth staff is for a piano (p), with the first staff in treble clef and the next two in bass clef. The first staff has a 'p' dynamic. The second staff has a 'mf' (mezzo-forte) dynamic. The third staff has a 'pp' dynamic. The sixth staff is for a piano (p), with the first staff in treble clef and the next two in bass clef. The first staff has a 'ppp' (pianissimo) dynamic. The second staff has a 'pizz' dynamic. The third staff has a 'arco' (arco) dynamic. The seventh staff is for a piano (p), with the first staff in treble clef and the next two in bass clef. The first staff has a 'p' dynamic. The second staff has a 'mf' dynamic. The third staff has a 'pp' dynamic. The eighth staff is for a piano (p), with the first staff in treble clef and the next two in bass clef. The first staff has a 'p' dynamic. The second staff has a 'pp' dynamic. The third staff has a 'ppp' dynamic.

A handwritten musical score on aged, yellowed paper. The score consists of ten staves, likely representing a string quartet. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and slurs. Dynamic markings are written in cursive throughout the piece, including 'pizz' (pizzicato), 'arco' (arco), 'pizzic' (pizzicato), and 'arco' (arco). There are also some markings that look like 'pizz' and 'arco' written together. The handwriting is elegant and characteristic of 19th-century musical notation. The paper shows signs of age, with some staining and discoloration.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with notes and rests. The dynamic marking *mf* and the tempo marking *tempo* are written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with notes and rests. The dynamic markings *mf* and *p* are written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with notes and rests. The dynamic markings *p* and *dim* are written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with notes and rests. The dynamic marking *p* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with notes and rests. The dynamic marking *p* is written below the staff. The phrase *ad libitum* is written above the staff, and the phrase *douce esperance* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with notes and rests. The dynamic marking *p* is written below the staff.

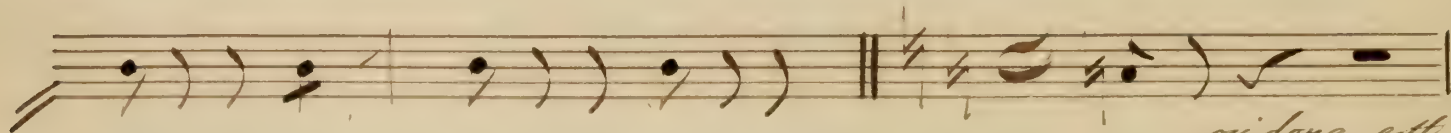
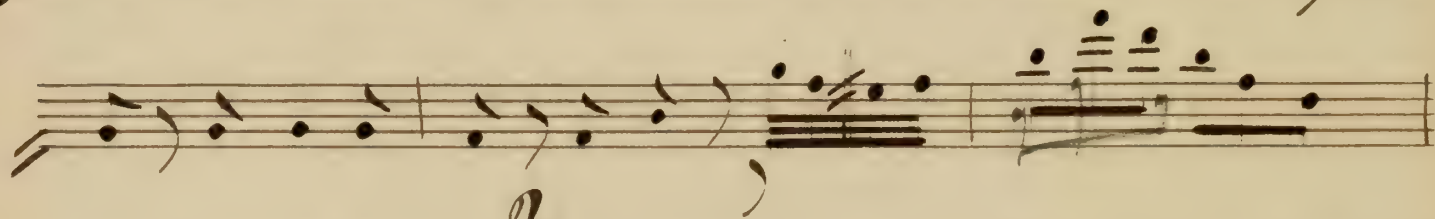
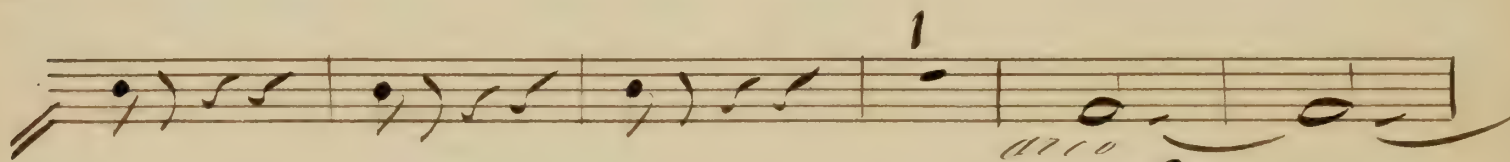
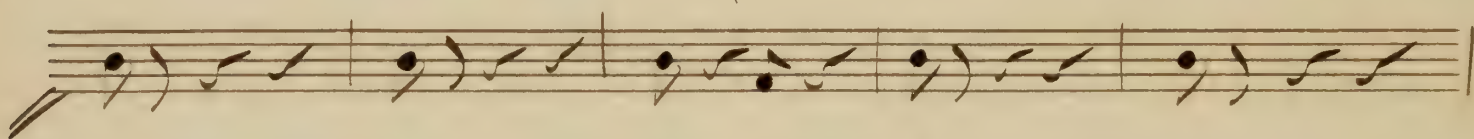
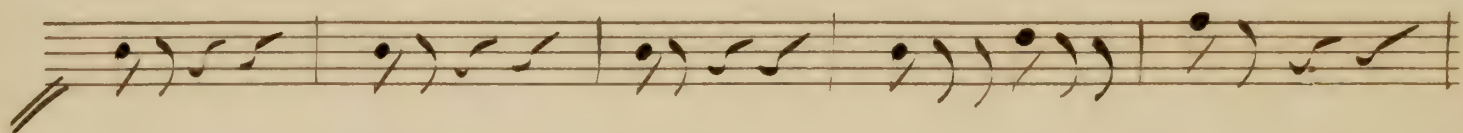
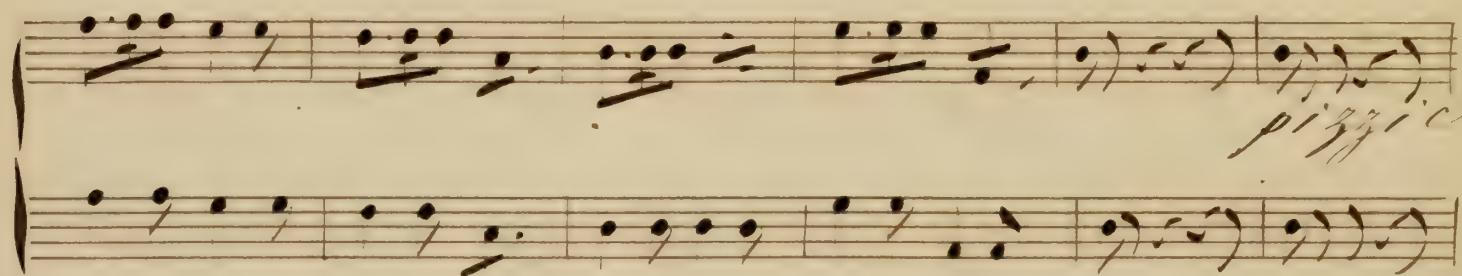
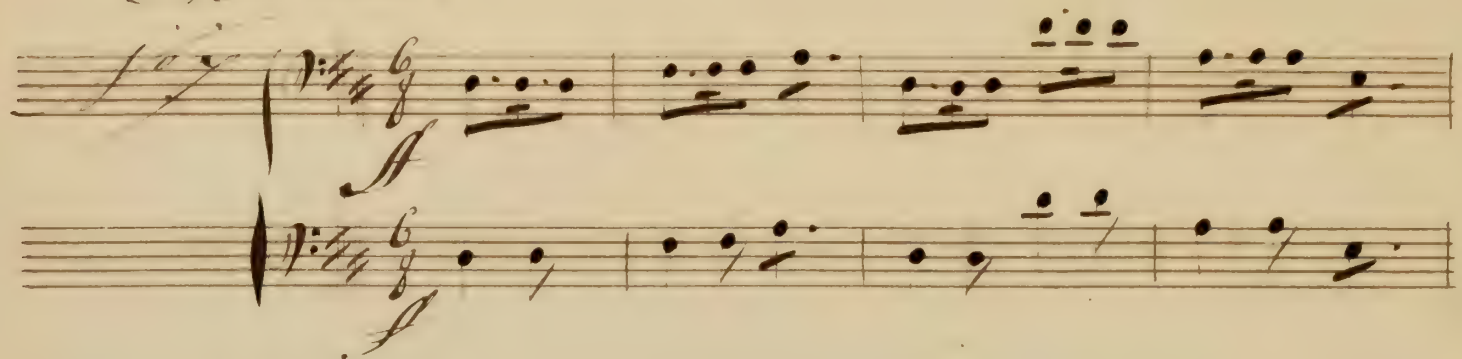
Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with notes and rests. The dynamic marking *and cresc* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with notes and rests. The dynamic marking *and cresc* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with notes and rests. The dynamic marking *and cresc* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with notes and rests. The dynamic marking *and cresc* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with notes and rests. The dynamic marking *and cresc* is written below the staff.

All. mod. to*ou donc est*

Alto *pp* *Passaggi*

The musical score is written in a cursive hand. It begins with a vocal line on a single staff, marked 'Alto' and 'pp'. This is followed by a piano accompaniment consisting of two staves. The score continues with alternating vocal and piano staves. The piano parts include complex rhythmic figures, such as triplets. The score concludes with a final flourish on the eleventh staff.

Handwritten musical score on page 28, featuring multiple systems of staves with notes, rests, and dynamic markings.

The score is written in a single system across the page, consisting of several systems of staves. The notation includes notes, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The key signature is one flat (B-flat), and the time signature is 6/8.

Key markings and annotations include:

- p* (piano) and *pp* (pianissimo) markings.
- And^{te} in modo 1* (Andante in modo 1).
- refrain* (refrain).

The notation is written in a single system across the page, consisting of several systems of staves. The notation includes notes, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The key signature is one flat (B-flat), and the time signature is 6/8.

Handwritten musical score on page 29. The score consists of several systems of staves, likely for a string quartet or similar ensemble. The notation includes various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), *arco*, *pizzicato*, *main*, and *swiftoz*. There are also numerical markings 1, 2, 3, 4, and 5 above some staves, possibly indicating fingerings or measures. The handwriting is in ink on aged paper.

Key markings and features include:

- arco* (top right)
- pizzicato* (middle right)
- main* (bottom left)
- swiftoz* (bottom left)
- Dynamic markings: *p*, *f*, *arco*, *pizzicato*
- Measure numbers: 1, 2, 3, 4, 5

arco

f p p f p

panda

Maest.

Maest. molto

pros-

ppp Adagio maestoso

rit

go - - - rio

2 3

homo-

Maest. Maest.

Com parlo

avec Sordines

qui vient implorer son par = deu.

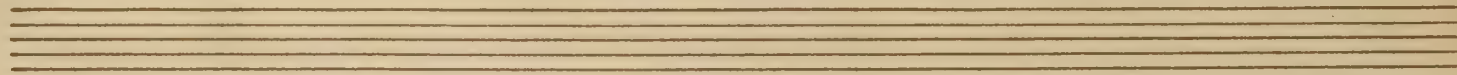
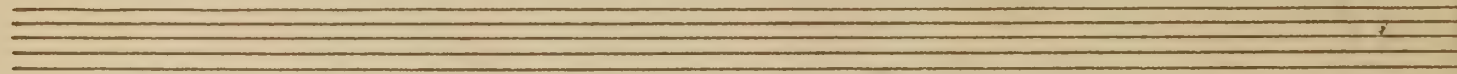
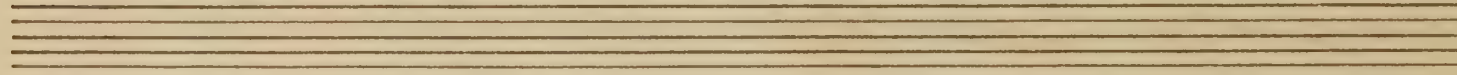
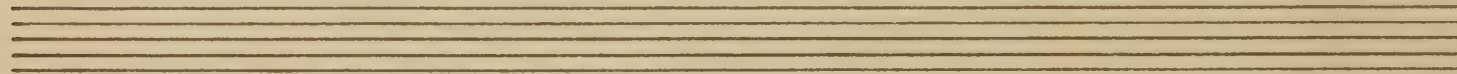
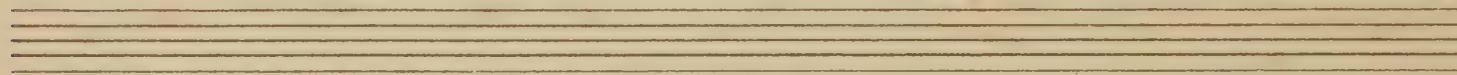
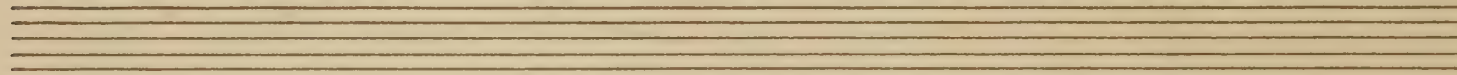
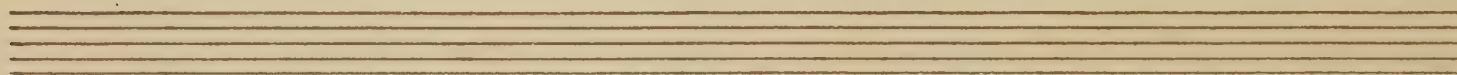
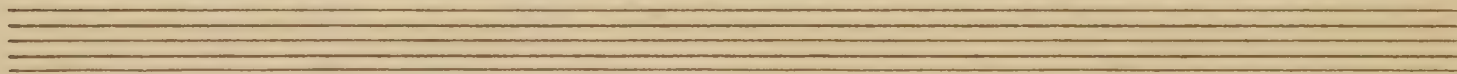
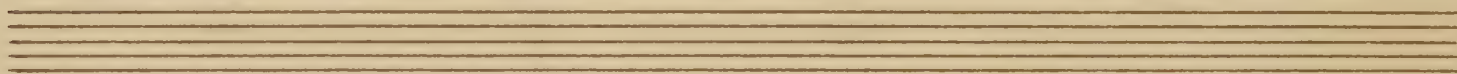
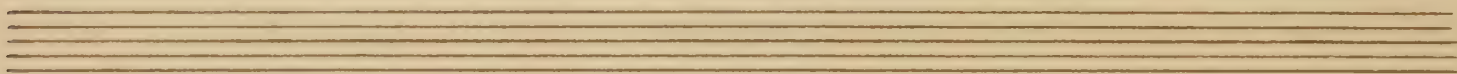
Violone Solo

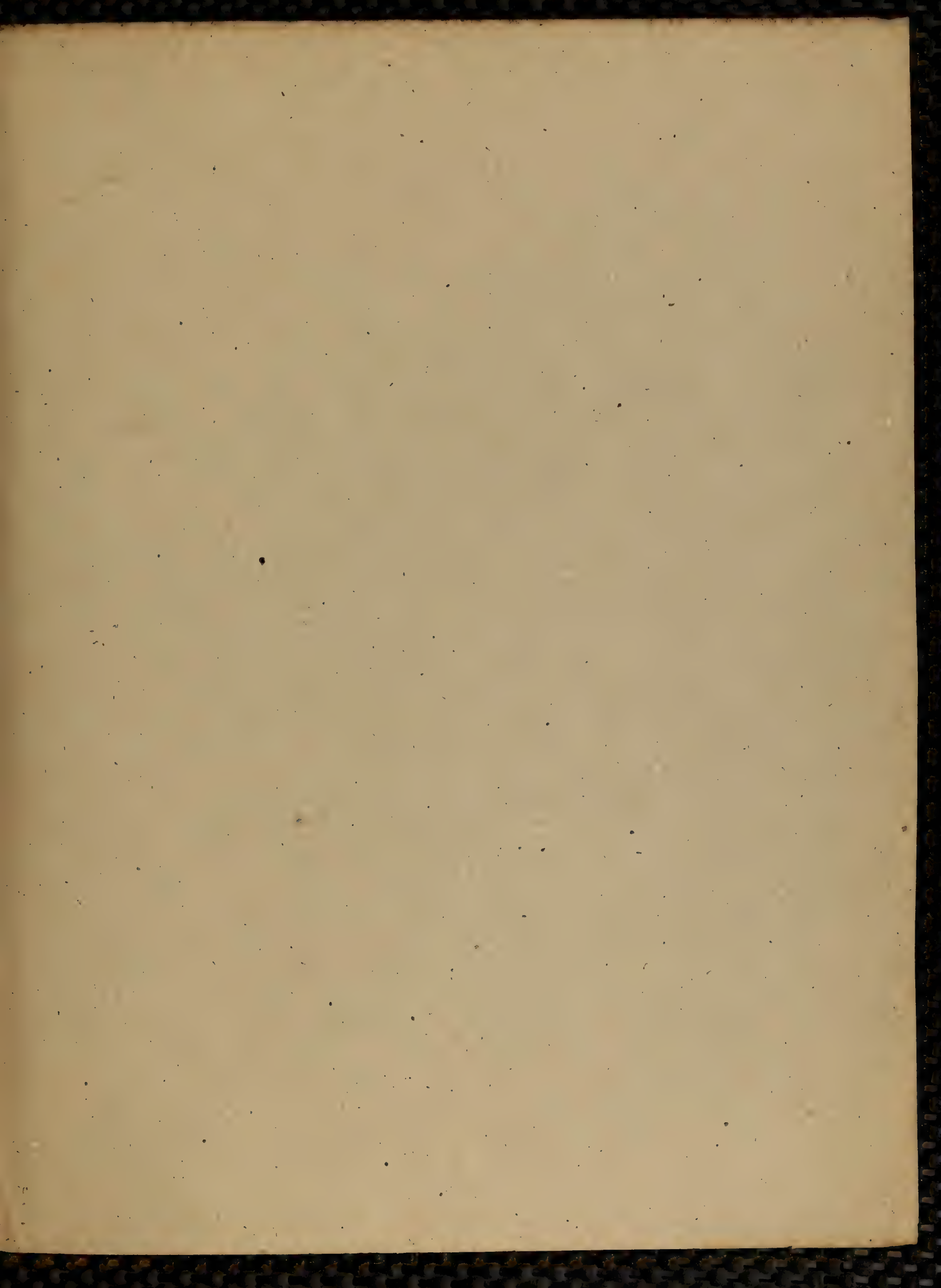
Allegro
moins

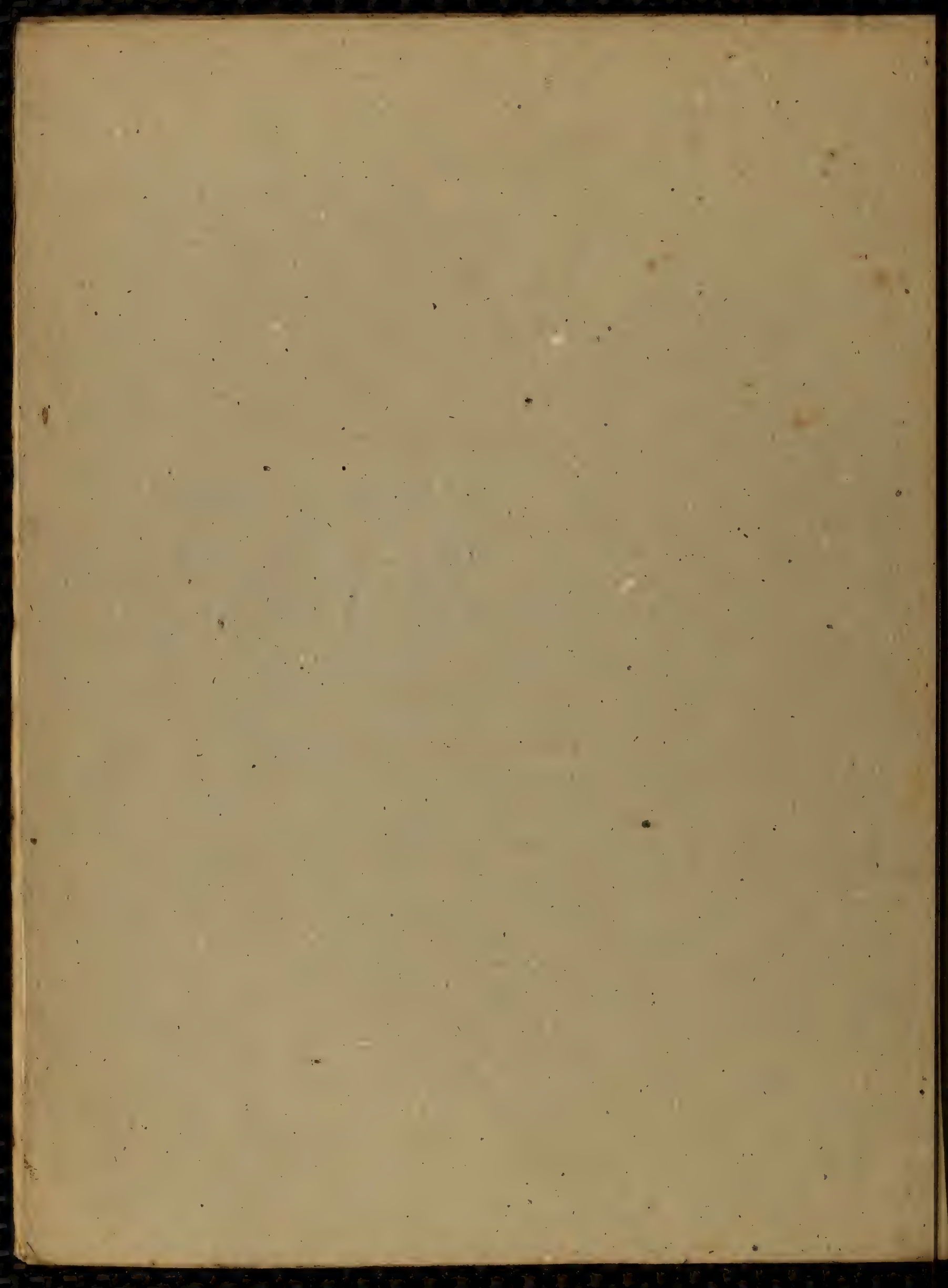
Allegro
Oz les Sordines

Allegro
unite

Fin.







*P. P.
l'Esclavage du Camoëns*

Contre Dasse.

Esclave du Camoens.

Contre Basse.

Overture

Andante $\text{F}\sharp\text{C}$ $\frac{6}{8}$ *1^a pizz 1*

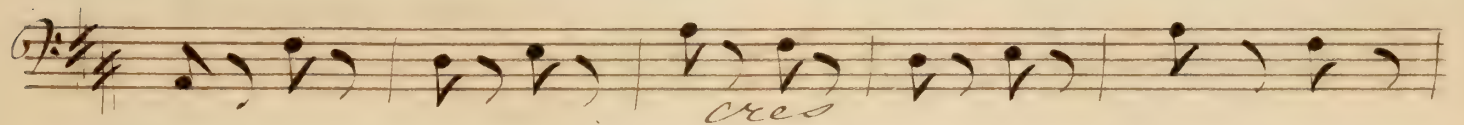
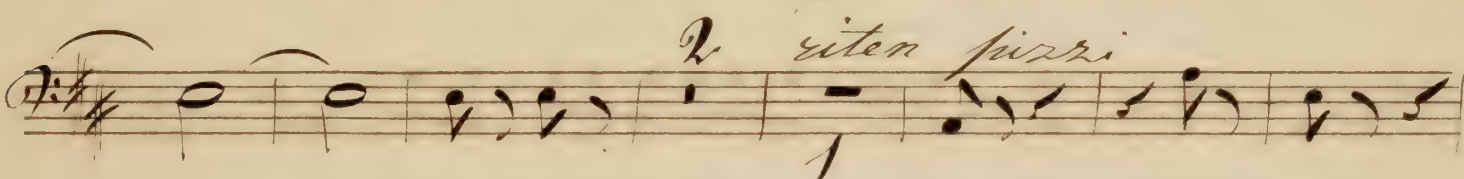
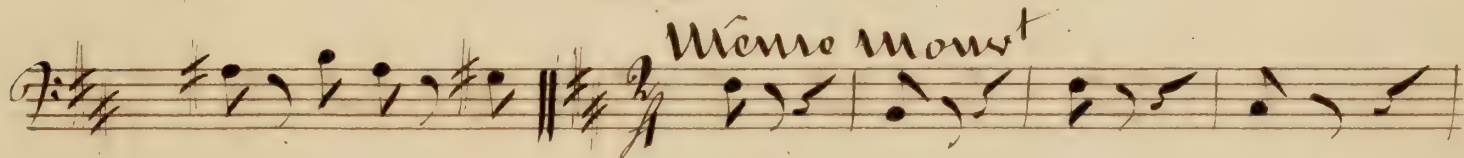
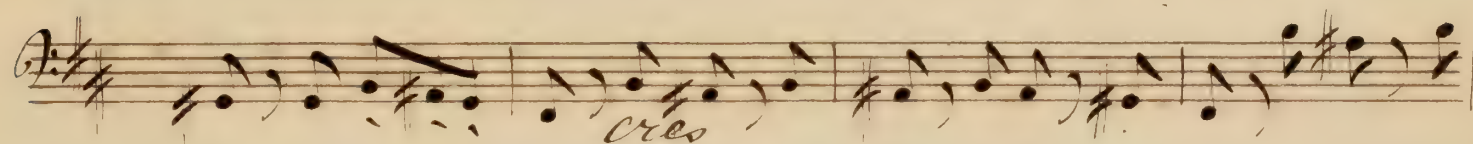
marqué et très lié

pp *1* *arco* *pp*

Allegro vivace $\frac{6}{8}$

2.

2.



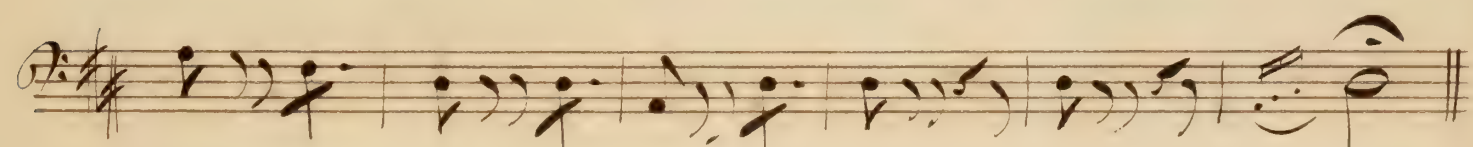
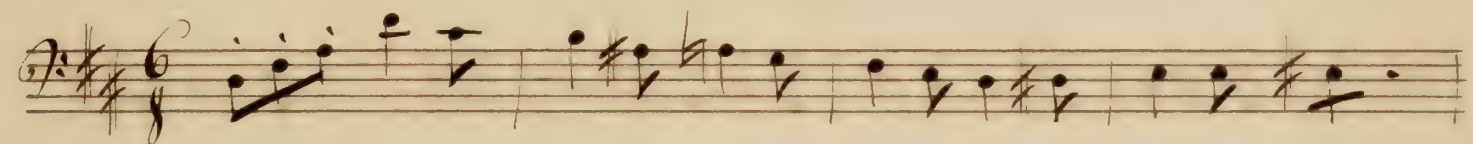
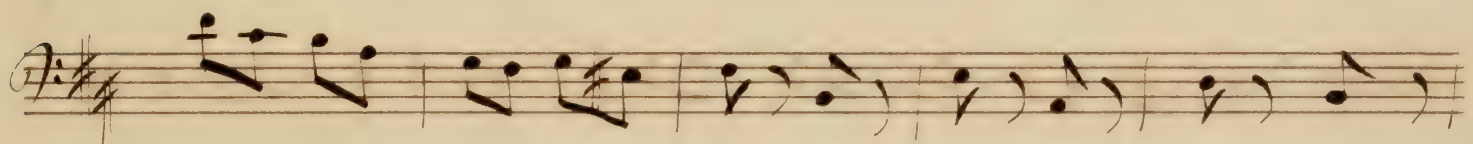
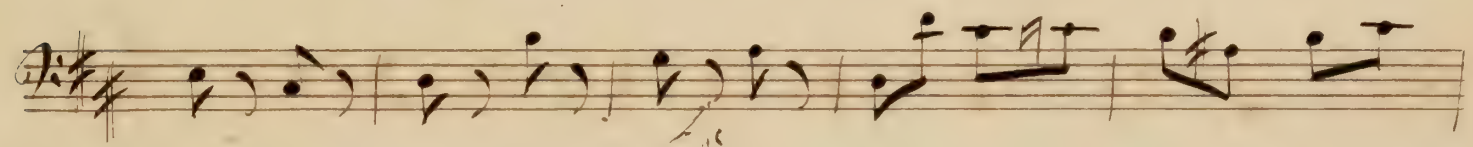
4

dim

Handwritten musical score for piano, featuring 13 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system, with the key signature changing from D major to D minor in the fourth staff. The tempo/mood is marked as "même mou." (same movement) in the fourth and tenth staves. The score concludes with a "riten." (ritardando) marking and a "fin" (end) marking.

Dynamic markings: *ppp* (pianissimo), *riten.* (ritardando), *fin* (end).

Tempo/Mood markings: *même mou.* (same movement).



(on parle)

1 et quelle belle collecte pour l'honorable Phoebe

pizz.

arco

pizz.

pizz.

pizz.

2

Handwritten musical notation on five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f* and *ff*. The third staff contains the handwritten phrase *joyeux a mourir* written in a cursive script below the notes.

Handwritten musical notation on a single staff. It begins with the tempo marking *Allegretto* in a cursive script. The staff features a treble clef, a key signature of two sharps, and a 3/4 time signature. Dynamic markings *f* and *p* are present.

Handwritten musical notation on a single staff. It includes a treble clef, a key signature of two sharps, and a 4/4 time signature. Dynamic markings *p* and *pp* are visible. The word *Suivrez* is written in a cursive script at the end of the staff.

Handwritten musical notation on a single staff. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. A dynamic marking *ff* is present. The word *Suivrez* is written in a cursive script at the end of the staff.

Handwritten musical notation on a single staff. It includes a treble clef, a key signature of two sharps, and a 4/4 time signature. The word *arco* is written above the staff, and a dynamic marking *p* is below. The word *doux* is written in a cursive script at the end of the staff.

Handwritten musical notation on a single staff. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The word *riten* is written above the staff, and the word *Suivrez* is written in a cursive script at the end of the staff.

Handwritten musical notation on a single staff. It includes a treble clef, a key signature of two sharps, and a 4/4 time signature. The tempo marking *a Tempo* is written above the staff. Dynamic markings *mf*, *ff*, *p*, *f*, *p*, *f*, *p*, and *f* are present throughout the staff.

Handwritten musical notation on a single staff. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. Dynamic markings *pp* and *p* are present.

Handwritten musical notation on a single staff. It includes a treble clef, a key signature of two sharps, and a 4/4 time signature.

Suivre

p *ff*

2 *2* *ff* *p*

doux *Suivre*

mf *ff*

1^o 3
And^{te} quasi Adagio

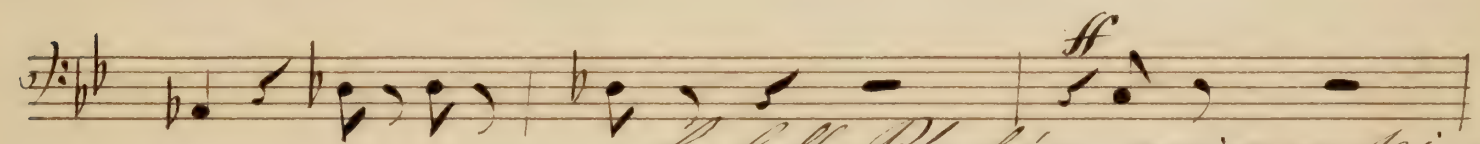
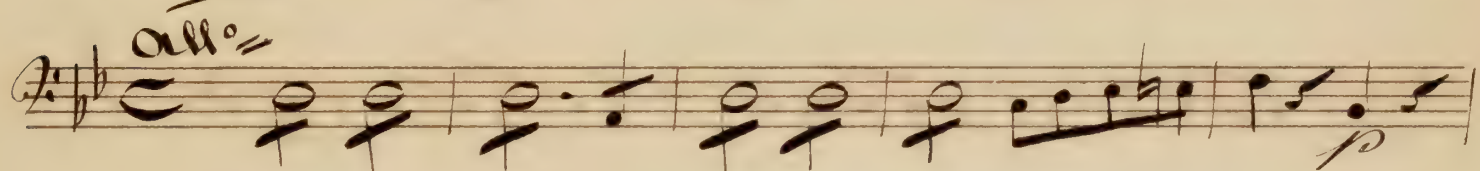
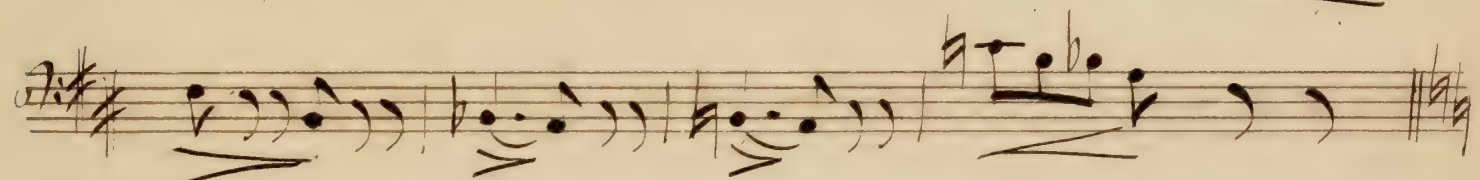
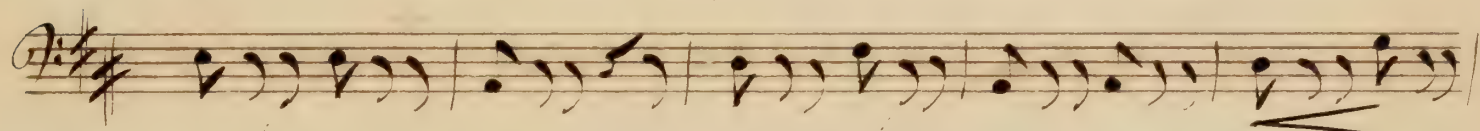
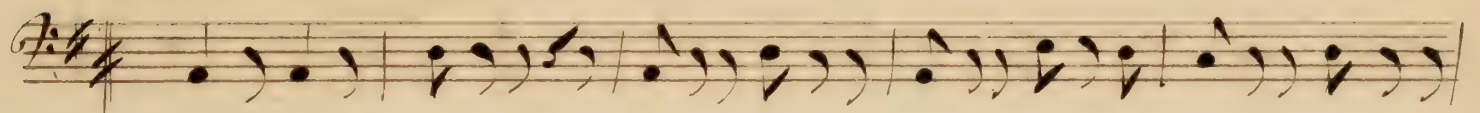
qu'ai-je vu la voi-

la Dieu c'est elle on me connaît terreur mor-

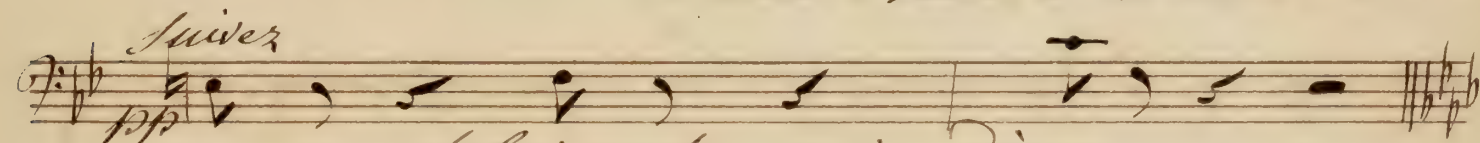
Cand^{te}
pp

Suivre

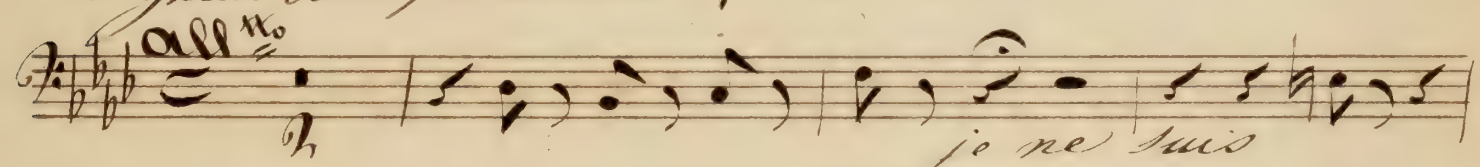
3



la belle Phebé'a moi mon sei-



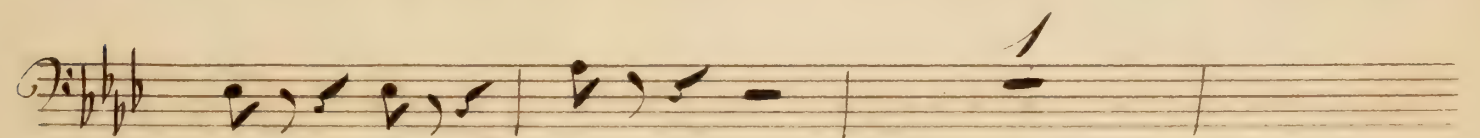
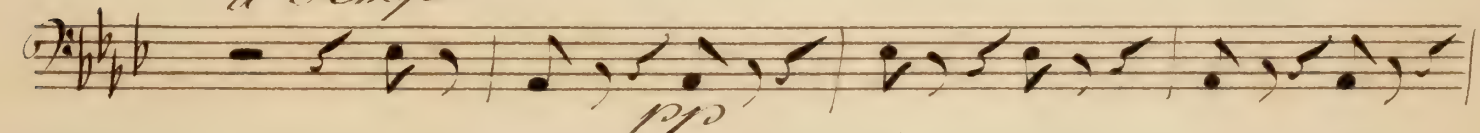
- gneur vous se laisxer, oui - da



je ne suis



a tempo



suivez

pppp doux

riten à tempo

f

1 *voire humble servan* *te*

p

suivez f

f *ab calmez vous maître je vous en*

suivez

— prie fille qui le veut biens se défend sans se

— cours des ga — lants

a tempo

ppp

suivez

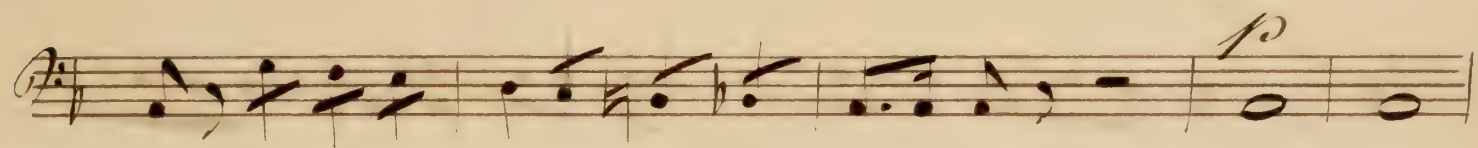
riten.

1 *voire hum-*

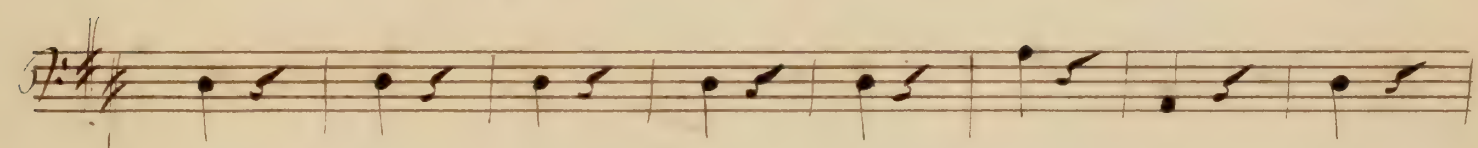
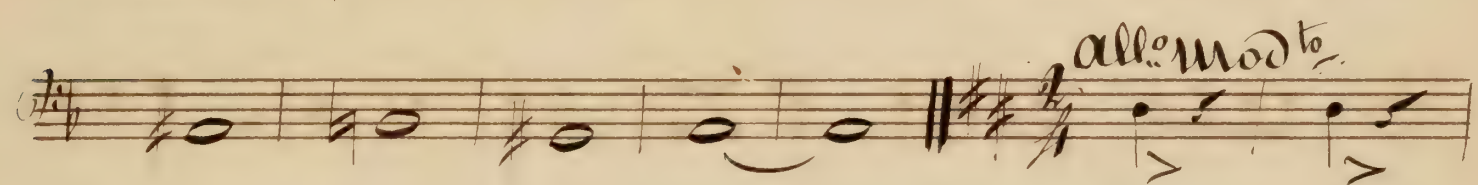
p

— ble servan *f* *>* *>* *>* *>*

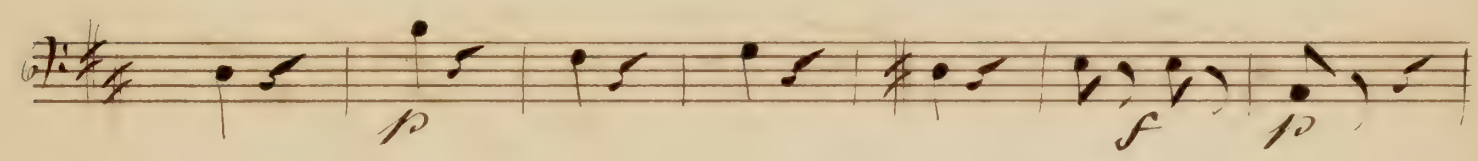
f



all. mod. to



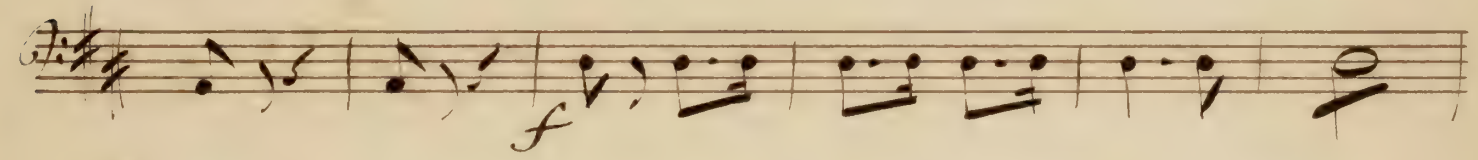
p *f* *p*



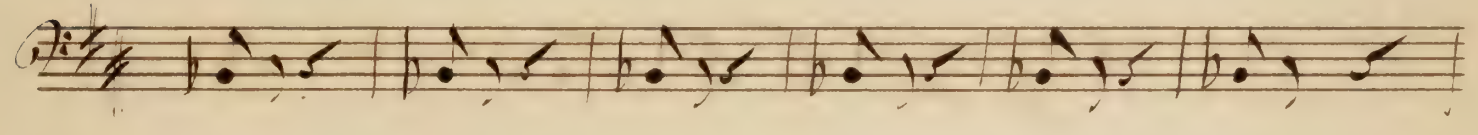
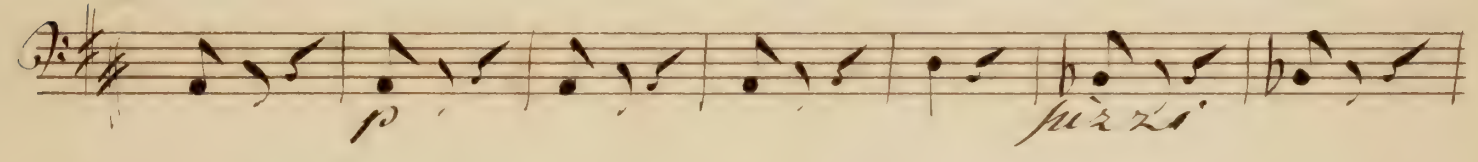
f *pp*



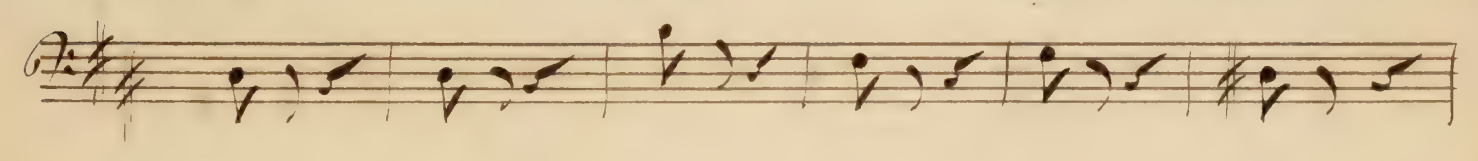
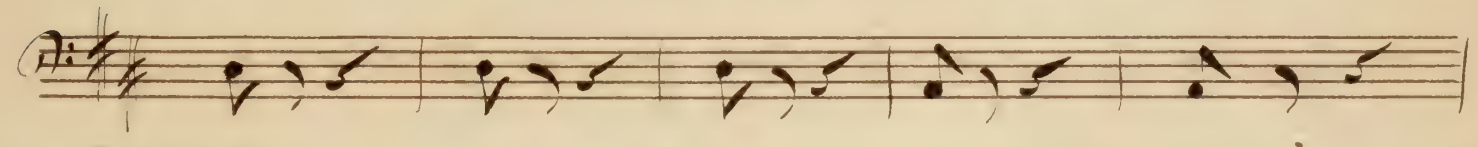
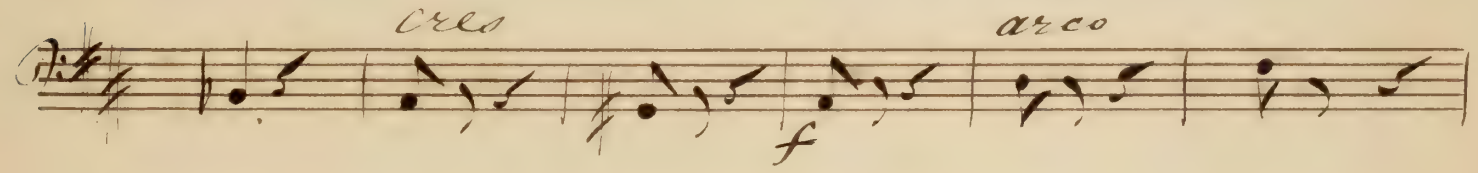
f

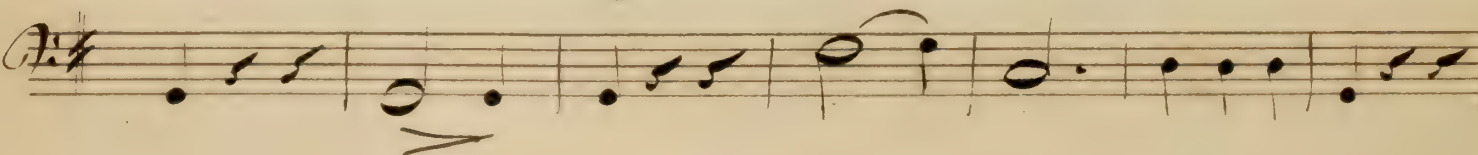
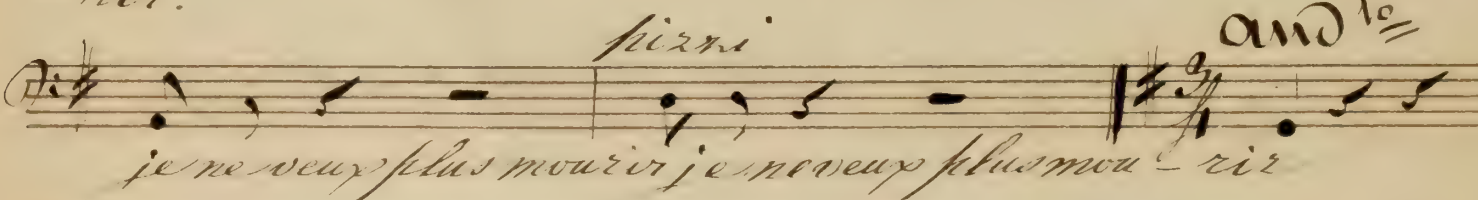
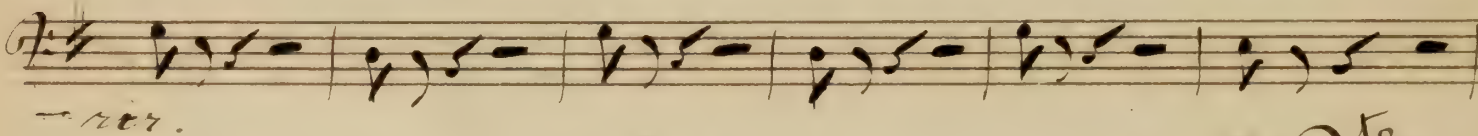
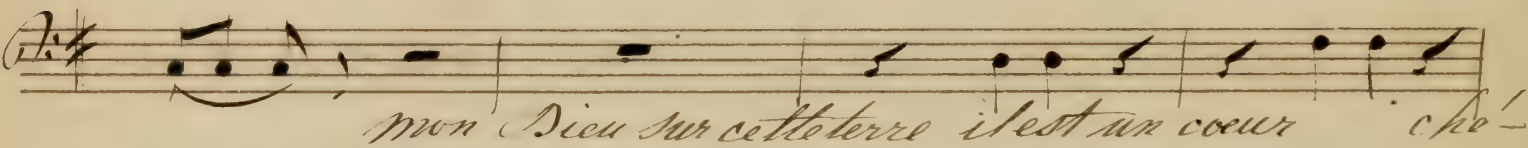
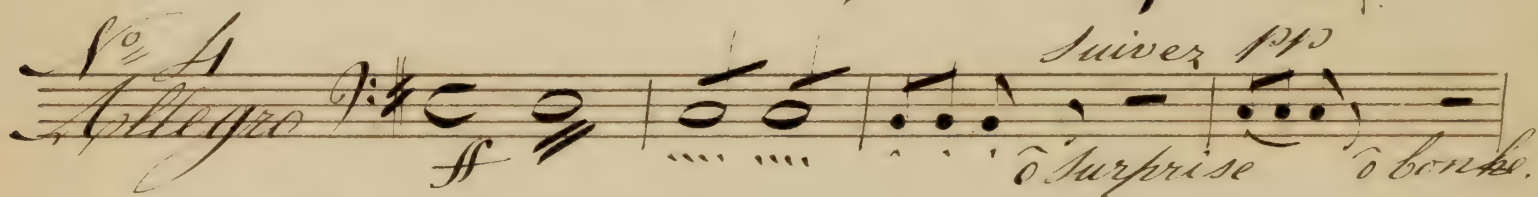
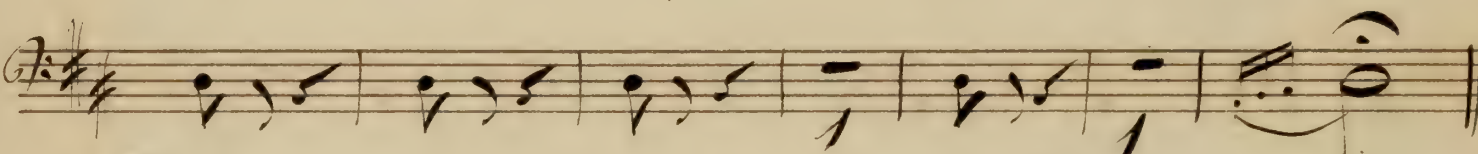
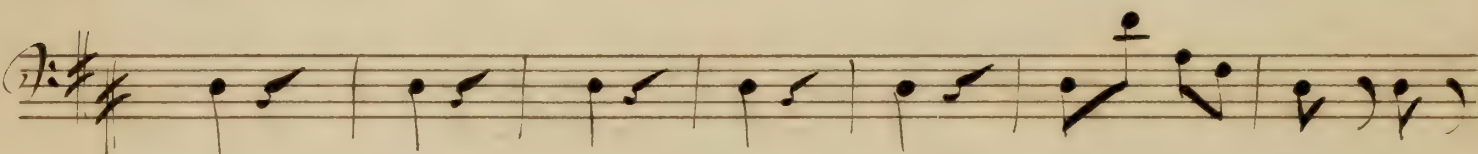
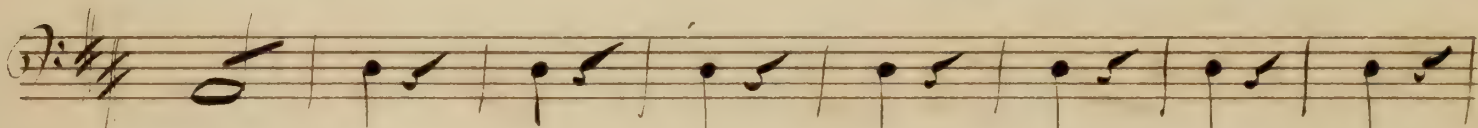
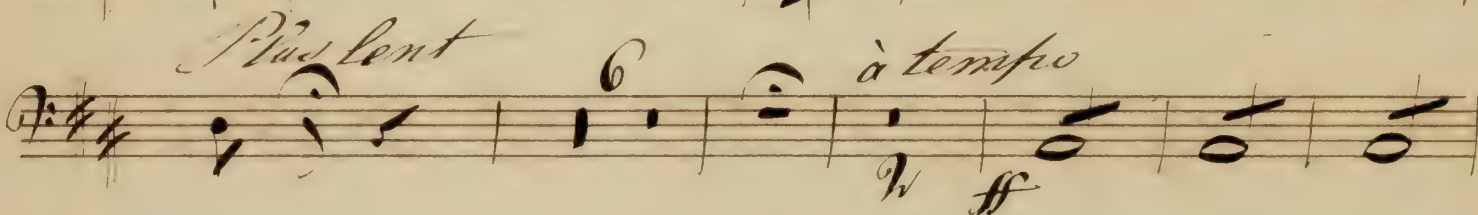
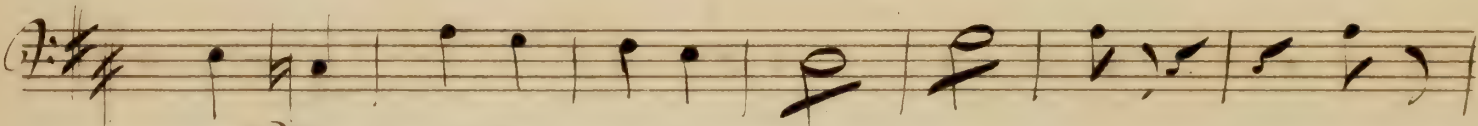
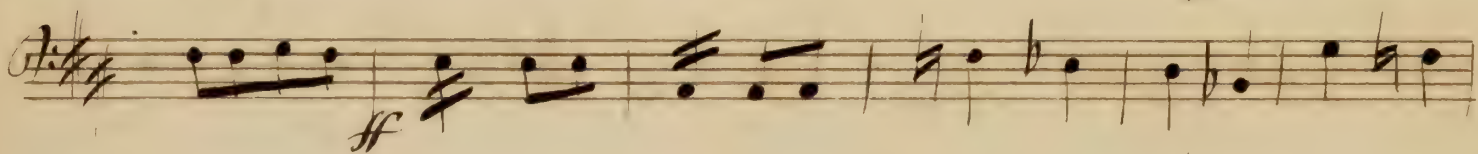
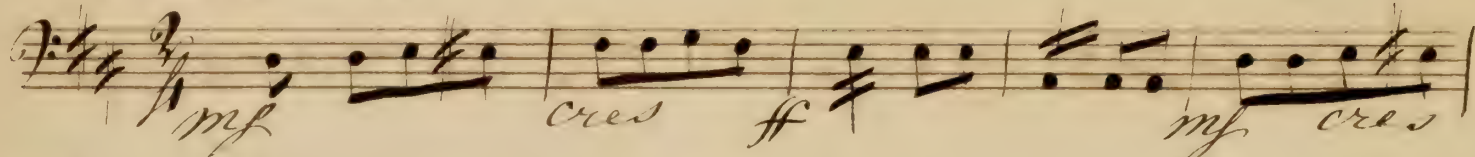


p *for Li*



cres *arco* *f*



Plus animé

And^{te}
 gloire et plus de gé- nie vivons obé-
 - car mais heureux désormais que ces
 vers qui m'ont fait bannir de ma patrie
 - nir périssent à ja - mais
 du ces vers écrits sont! heureux

jours
dim
 all^o suivez le chant.
f
 mienne ô mon Dieu,
 ses promesse du gènie
 ah quand le souverain me prescrit et m'ou-
 -blie le peuple le peuple
 Mod^{to}.
 se souvient de moi
p
f

3 3 *Suivez* 3

plus animez

Si je succombe *cres*

f 3 3 3 3

3 3 *la toni* *vient*

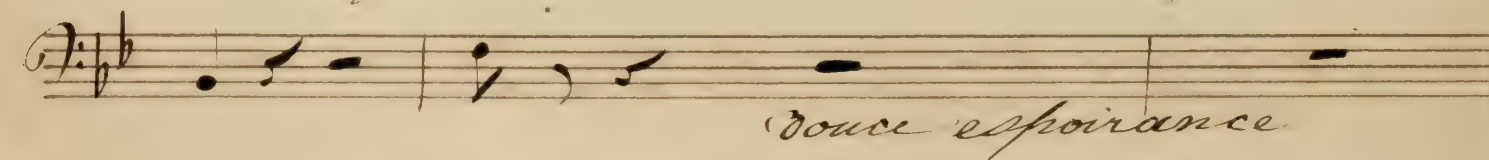
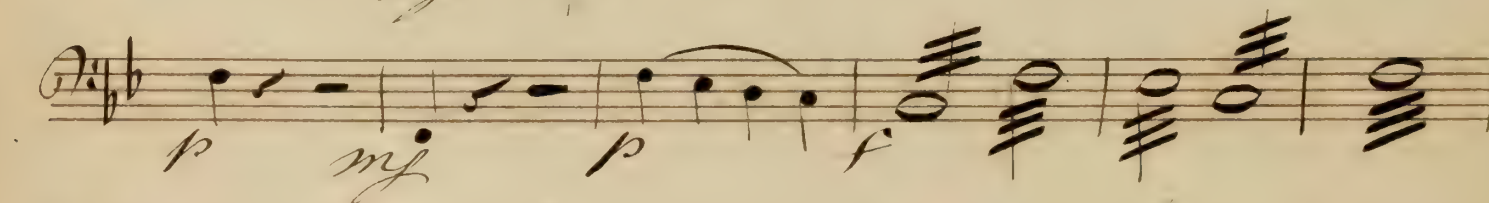
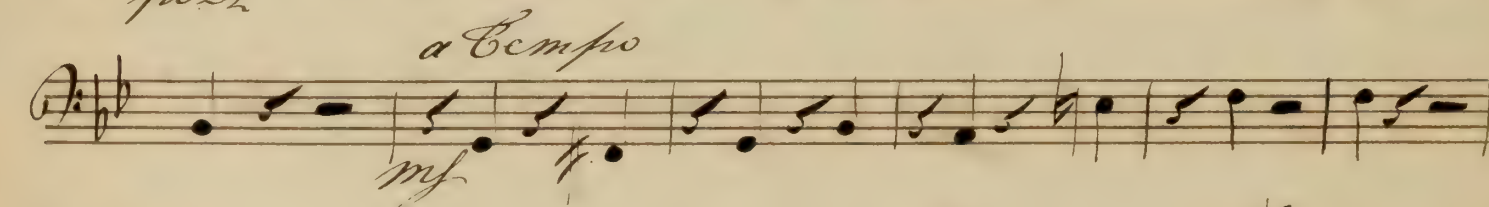
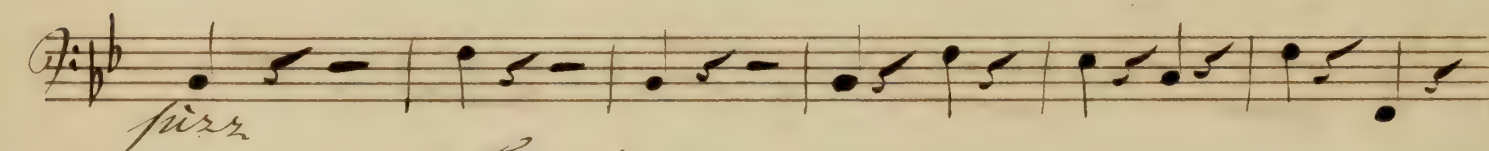
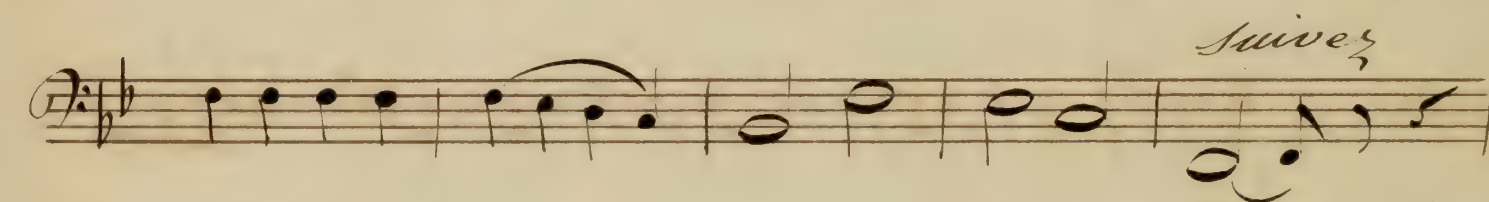
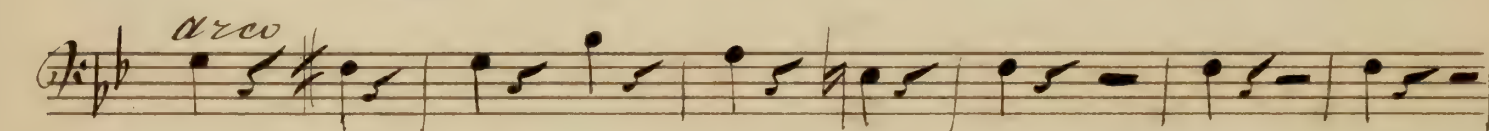
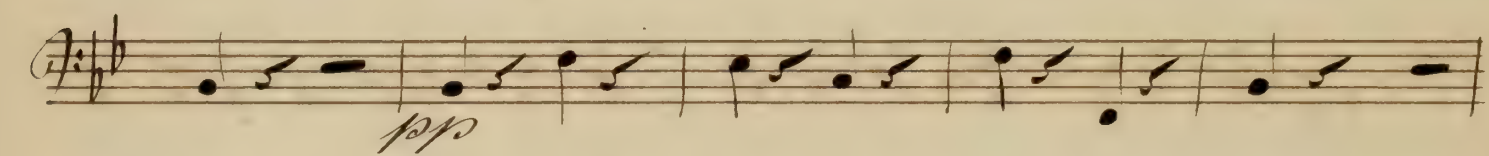
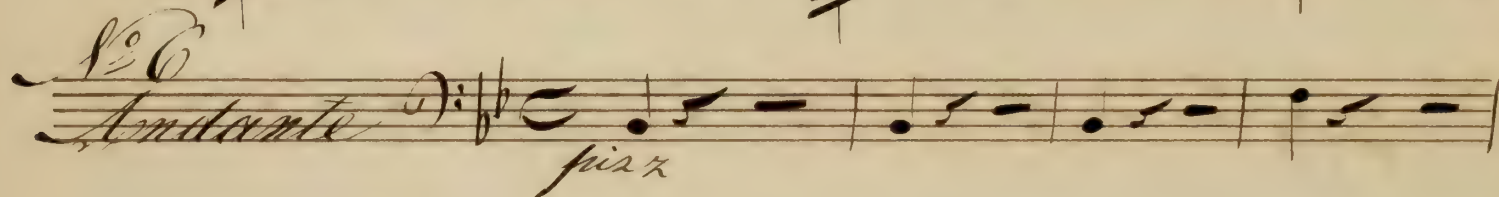
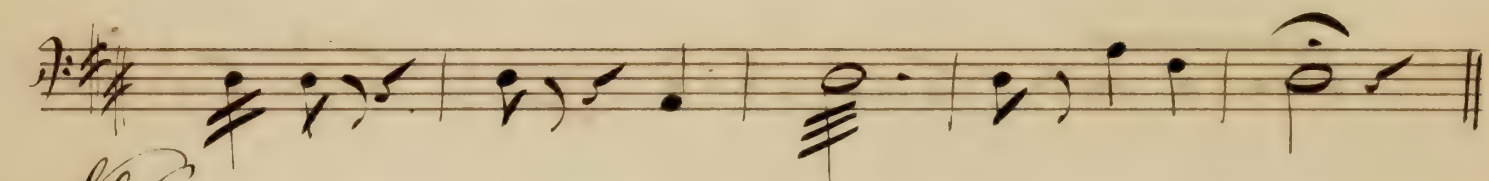
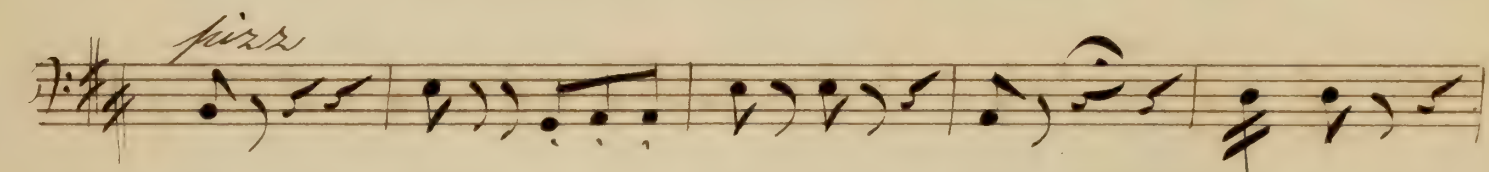
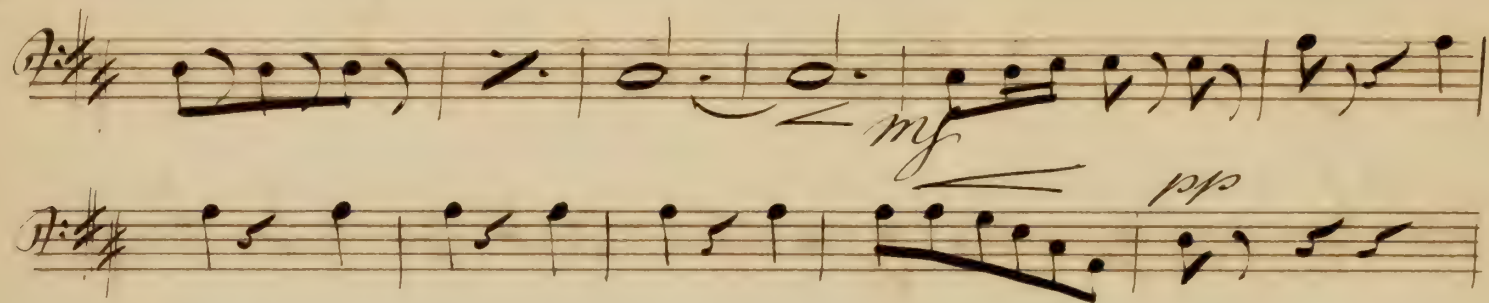
mer

piu *rit arco*

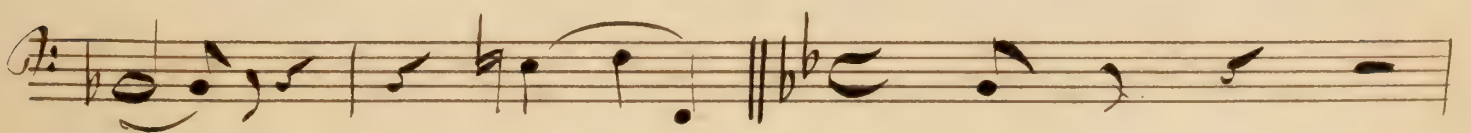
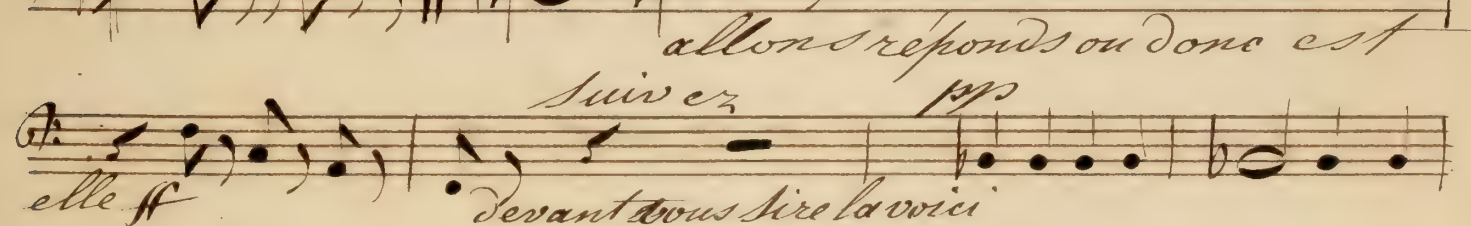
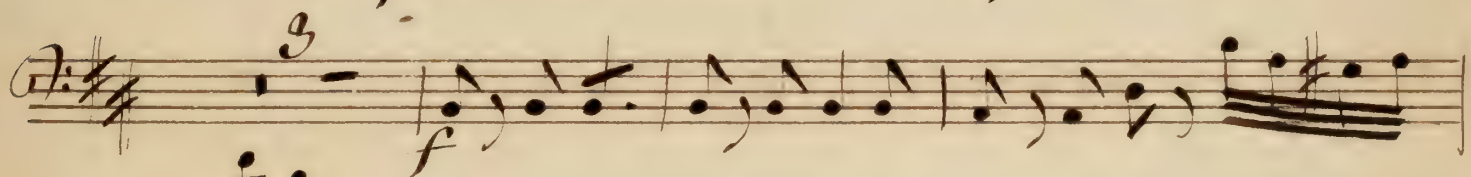
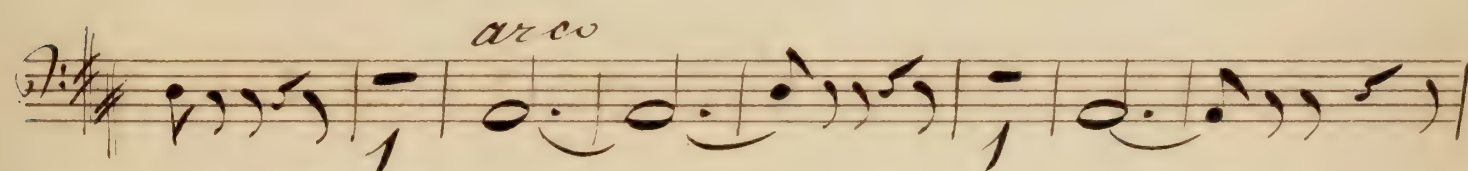
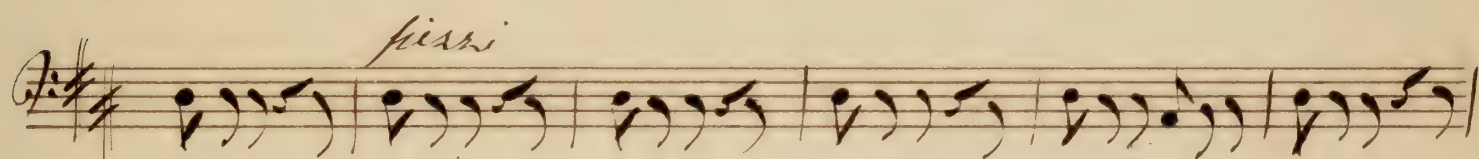
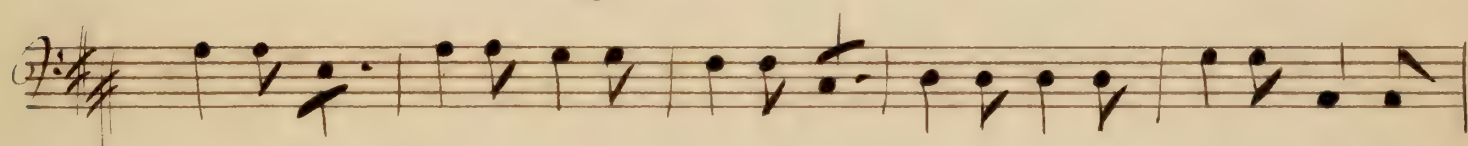
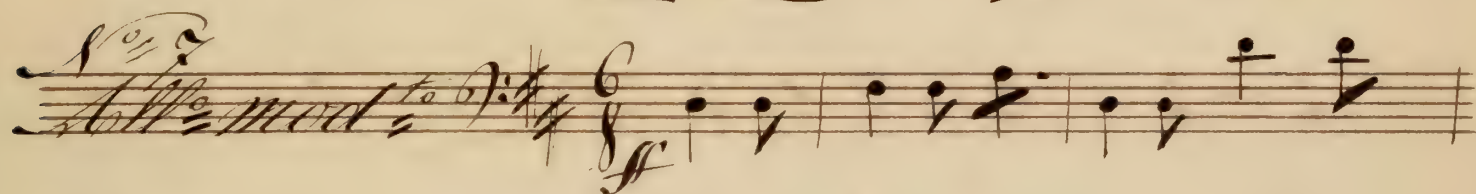
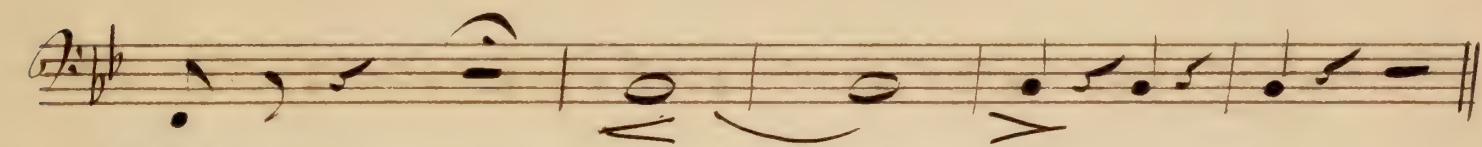
Suivez *mf*

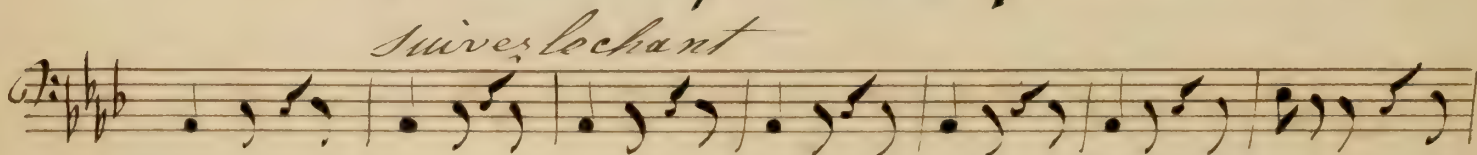
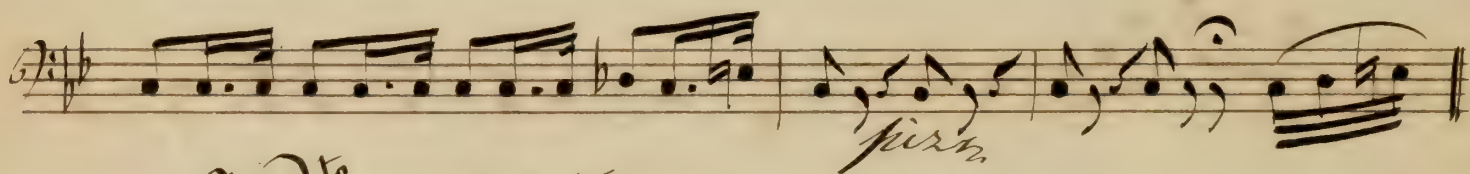
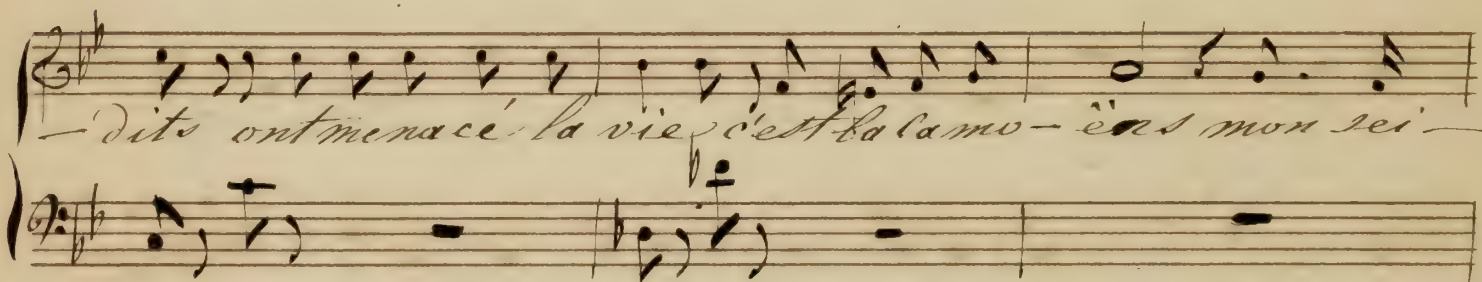
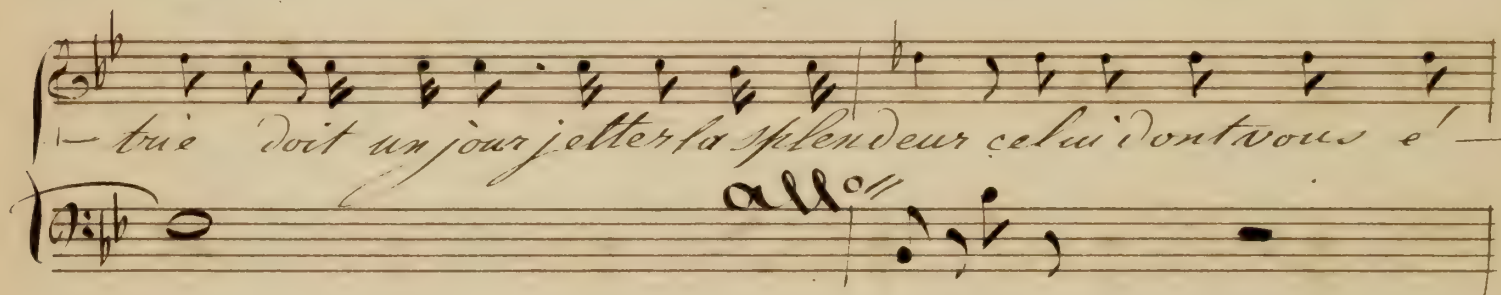
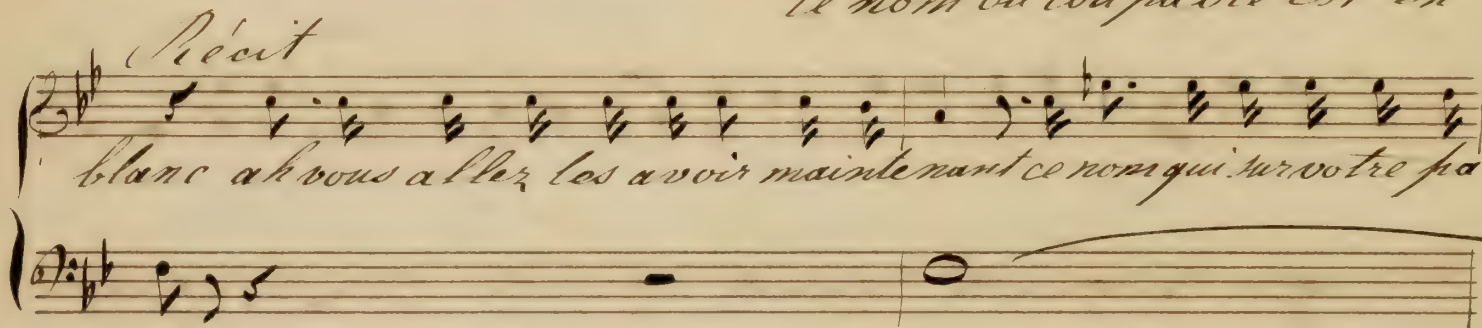
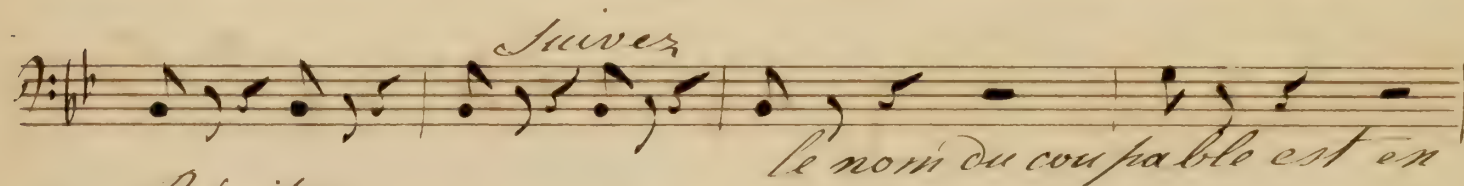
piu *ppp* *Suiv*

arco



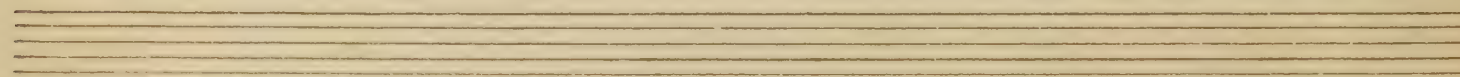
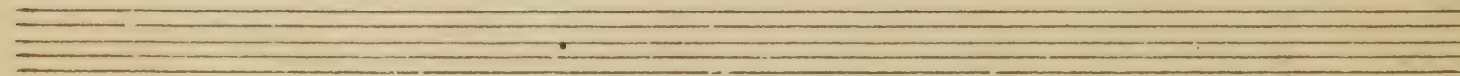
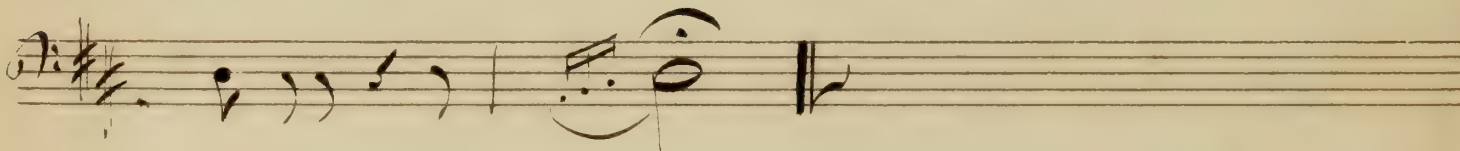
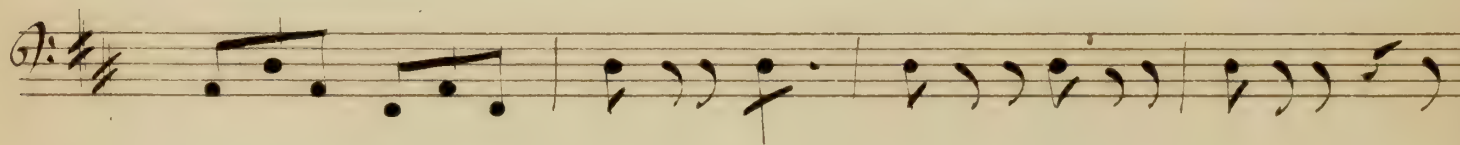
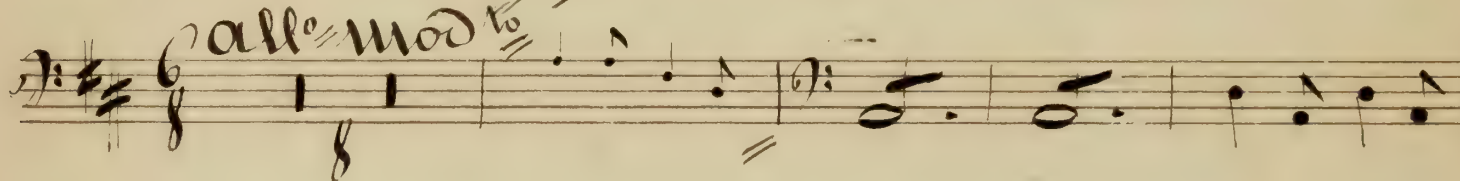
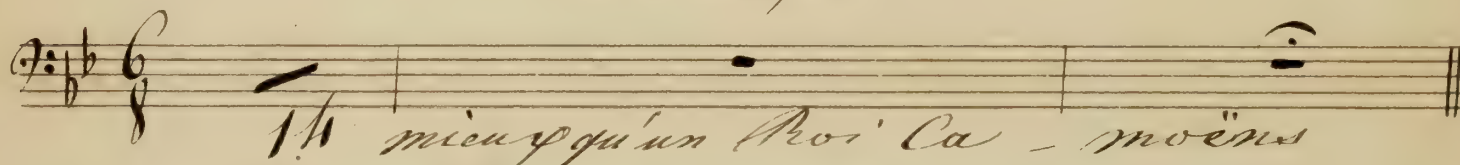
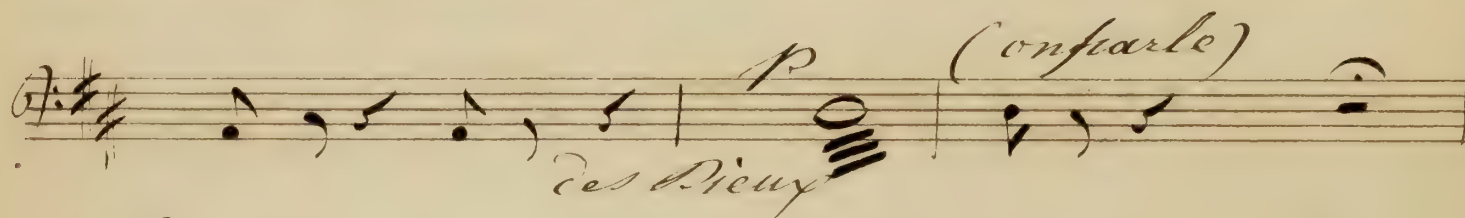
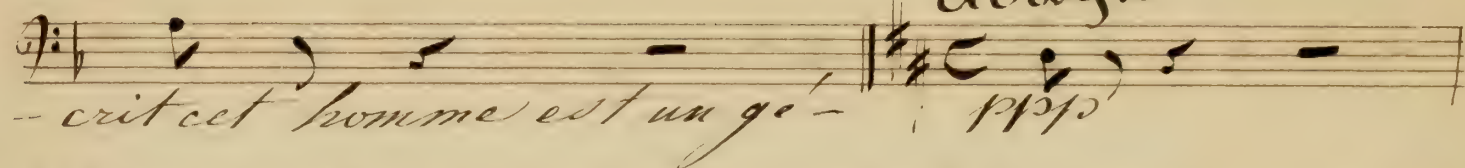
douce espérance

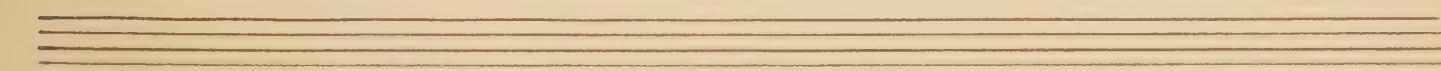
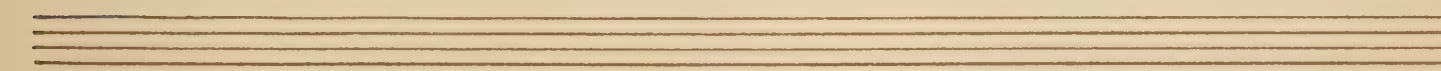
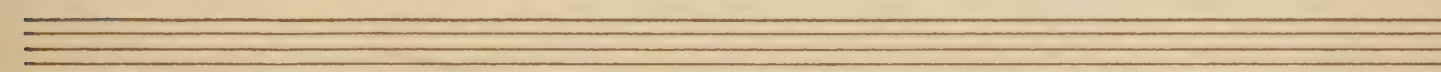
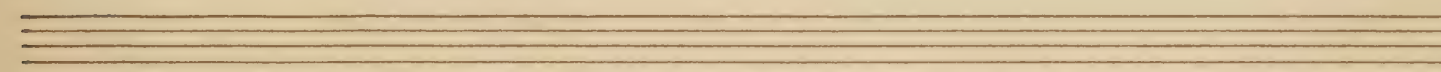
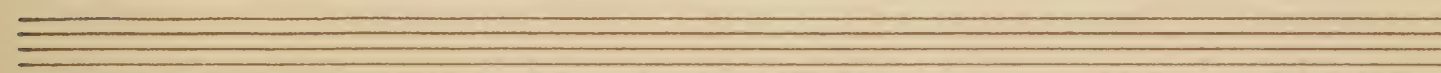
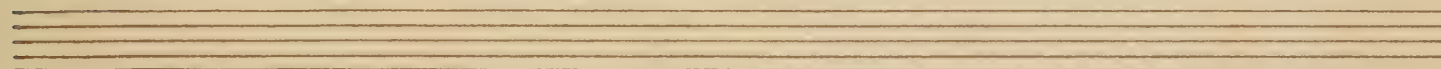
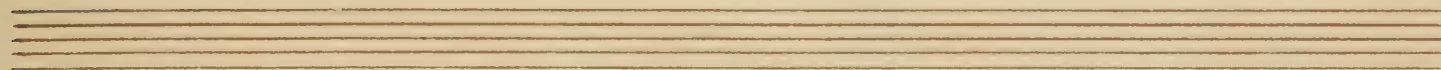


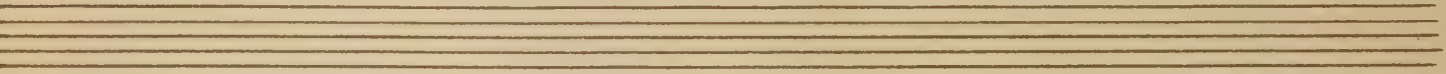
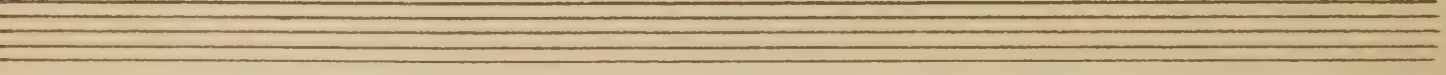
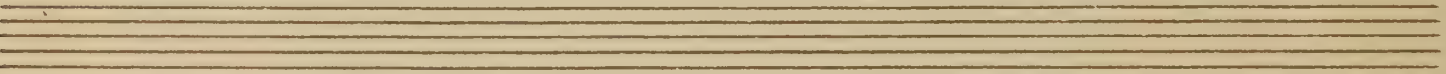
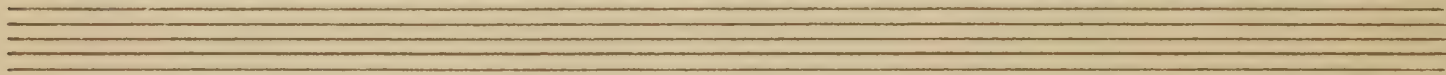
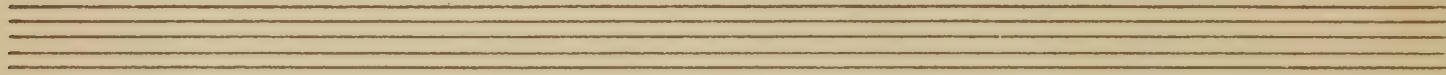
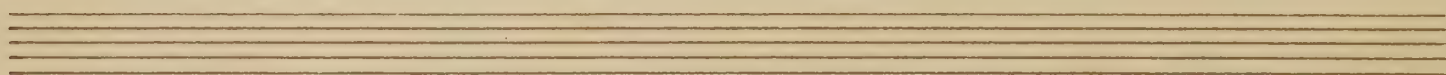
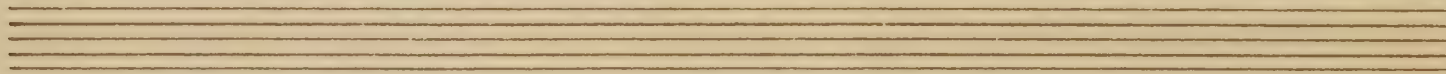


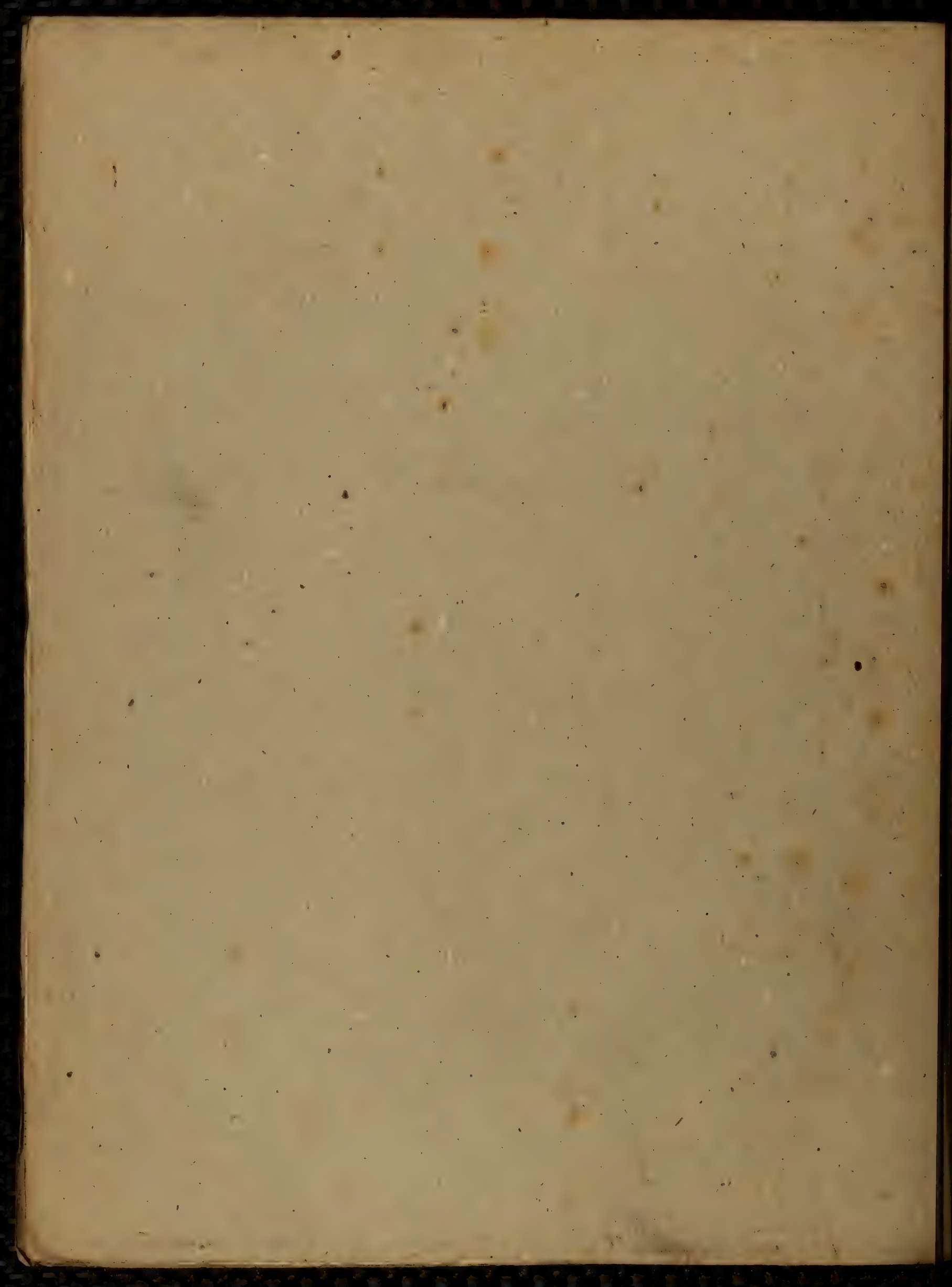
Son Roi lui refusait du pain
 avec
 f p p f p
 vous le rendra vous le rendra
 pour lui tendre
 suivez le chant
 la main
 pour son pain
 avec
 f p p f p
 p f ff
 même nous
 cet homme est un pros

adagio









P. P.
l'Esclave du Camoëns

Mutes.

Andante.

GRANDE
FLUTE.PETITE
FLUTE.

Musical score for the Andante section, measures 26 to 31. The score is for two flutes: Grande Flute and Petite Flute. The key signature is one sharp (F#) and the time signature is 6/8. Measure 26 starts with a piano (p) dynamic. The Grande Flute plays a melodic line with eighth notes and quarter notes, while the Petite Flute plays a similar line. Measures 27-30 continue the melodic development. Measure 31 ends with a piano (p) dynamic. The section concludes with a morendo marking and a final measure (measure 32) with a forte (f) dynamic.

Allegro vivace.

Musical score for the Allegro vivace section, measures 14 to 23. The score is for two flutes: Grande Flute and Petite Flute. The key signature is one sharp (F#) and the time signature is 6/8. Measure 14 starts with a fortissimo (ff) dynamic and a unison (unis.) marking. The Grande Flute plays a rapid sixteenth-note pattern, while the Petite Flute plays a similar pattern. Measures 15-22 continue the rapid sixteenth-note pattern. Measure 23 ends with a piano (p) dynamic. The section concludes with a solo marking and a final measure (measure 24) with a forte (f) dynamic. The tempo changes to 'même mouv!' (same movement) and the section ends with a riten. (ritardando) marking.

FLUTES.

p

cres:

ff

dim: *pp*

ff

unis.

2

unis.

4

5

riten: suivez. *p*

même mouv!

19 14

6 8

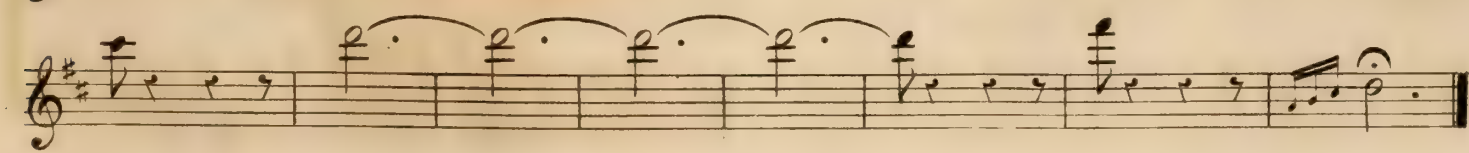
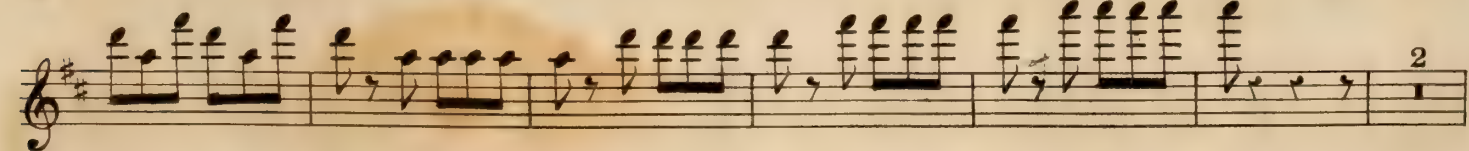
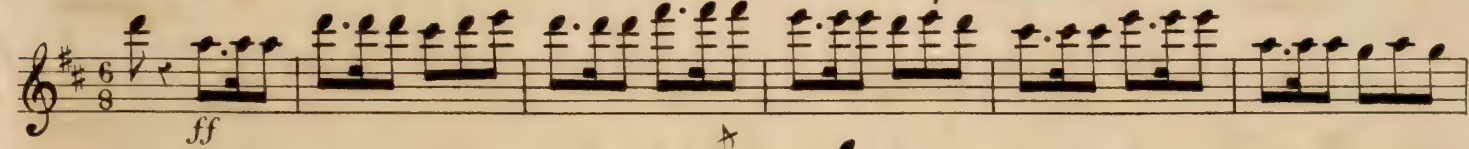
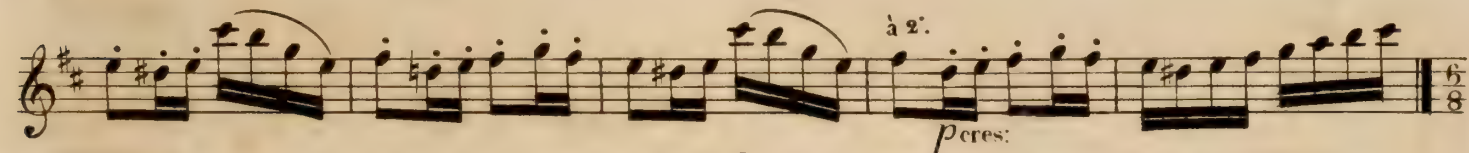
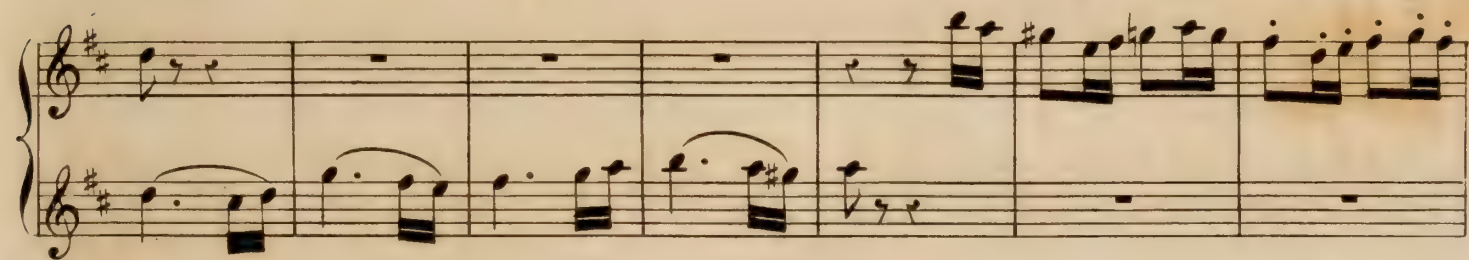
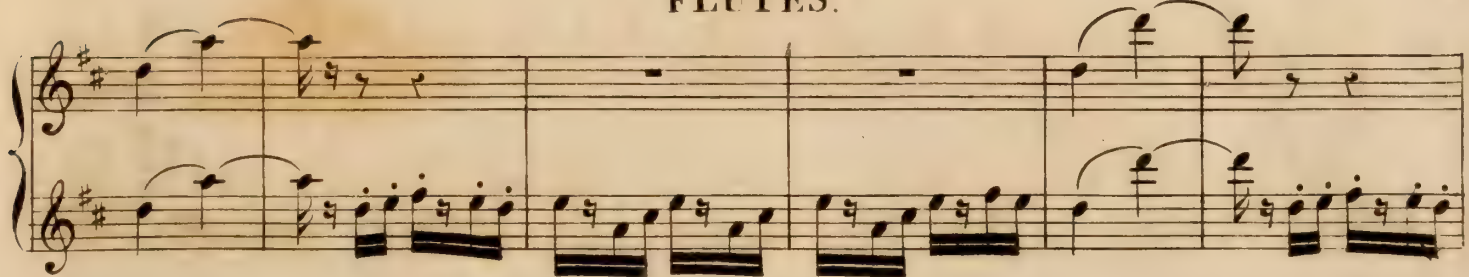
2

3

2

FLUTES.

3



FLUTES.

N^o 1. *pp* très doux. *solo.* *riten:* et quelle belle collecte pour l'heureuse Phœbea *mf* très doux. 17

joyeux a - mours tou - jours 33 9

joyeux a - mours tou - jours joyeux a - mours à 2. 17

Quelques renseignemens... volontier!

N^o 2. *All.^{to}* *f* 8 *f* 3 *ff*

40 mor - tel - le la connais - sez - vous la connais - sez - vous *p* *ff*

suivez. 12 *f* 3 *ff* 40 mor - tel - le la connais - sez - vous la connais - sez - vous *ff*

suivez. *tempo.*

Mod^{lo} quasi adagio.

FLUTES.

5

Voilà ma belle!

N^o 3.

qu'ai je vu la voilà vive Dieu c'est elle on me connaît terreur mor - telle 2

brillante Gita - na

solo.

ff

And^{te} 8

solo.

très doux.

Allegro.

f

unis.

la chanteuse de nuit la belle Phoebe a moi monsei - gneur vous plaisantez oui

da ppleger.

Allegretto.

2

je ne suis 2

ppleger.

18

FLUTES.

aus-si je suis pour vous ser-vir mon-sei-gneur mon-sei-gneur votre hum-
 -ble ser-van-te *f*
 suivez.
 mon a-mour *f* oh calmez vous mai-tre je vous en
 prie fil-le qui le veut bien se défend sans se-cours des ga-lants *pp* léger.
 48 *riten.* aus-si je suis pour vous ser-vir mon-sei-gneur mon-sei-gneur votre hum-
 -ble ser-van-te *f*
 doute a croire a la ru-se d'u-ne ten-dre ar-deur *p*
All^o moderato

FLUTES.

7

The musical score for Flutes on page 7 consists of eight systems of staves. The first system is a single flute staff. The following systems are grand staves (treble and bass clef). The music is in G major (one sharp) and 4/4 time. It features various dynamics including *pp*, *f*, *p*, and *ff*, and includes performance instructions like "plus anime." and "solo.". There are also measure numbers 1, 11, and 2.

The lyrics "a ce seduc -" appear in the second system, and "leur f" appears in the third system. The instruction "plus anime." appears in the eighth system. The instruction "solo." appears in the fifth system. The instruction "ff unis" appears in the eighth system.

FLUTES.

ff
unis.

plus lent. tempo 1^o

croyez plaisir ne se trouve

6

ff point

unis.

4 1

J'aime mieux ça.

Allegro.

N^o 4.

ff
unis.

plus lent.

ô surprise ô bonheur

10

And^{te}

je ne veux plus mourir je ne veux plus mourir

40

pp solo.

ave...

nir plus doux

14

cres:

3

All^o mod^{te}

qui comble tous mes vœux ah tous mes vœux plus de

2 5

FLUTES.

9

And^{te}

comme leur sou-ve-nir péris-sent à ja-mais

6 8 f dim: 37

ah quand les ou-ve-rain me pros-crit et m'ou-bli-e le peuple le peu-ple

se sou-vient de moi

ff Mod^{to} *maestoso*. *p*

f 6

ff *f* suivez la voix.

avec la tombe vient l'a-ve-nir plus an-ime. si je suc-combe

unis. 4 *p*

f la

FLUTES.

tombe vient l'ave-nir

unis.

Ah! mon Dieu! si j'osais.

N^o 5. 22 19

le plus beau droit des rois le plus beau droit des rois vous avez le droit de

grâ - ce c'est le plus beau de ses droits le plus beau de ses droits

f

J'obeis, maître j'obeis.

Andante

N^o 6. 8 riten: tempo. 40 suivez. tempo. 6 riten... tempo. 5

toi espé - ran - ce toi

el bri-se ma na - celle en me montrant le port re *f* dim

ad lib: *p* 1

remonte aux cieux douce espé rance ah remonte aux cieux

Egoïste va!

N^o 7. All^o mod^{to} 6 8 unis. // // //

25 mon bon-heur 3 *f* unis. //

ff

FLUTES.

41

allons répons où donc est elle devant vous sire la voi-ci solo. très doux.

stivez.

Recit: 3

le nom du cou pable est en blanc celui dont vos é-dits ont menacé la vi-e c'est le Ca-mo-

And^{te} con moto. 23

-eus Mon-sei-gneur son Roi lui re-fu-sait du pain

2 1

vous le ren-dra vous le ren-

22

-dra ff pour sa li-ber-té pour son

2 1

pain mf vous le ren-dra vous le ren-

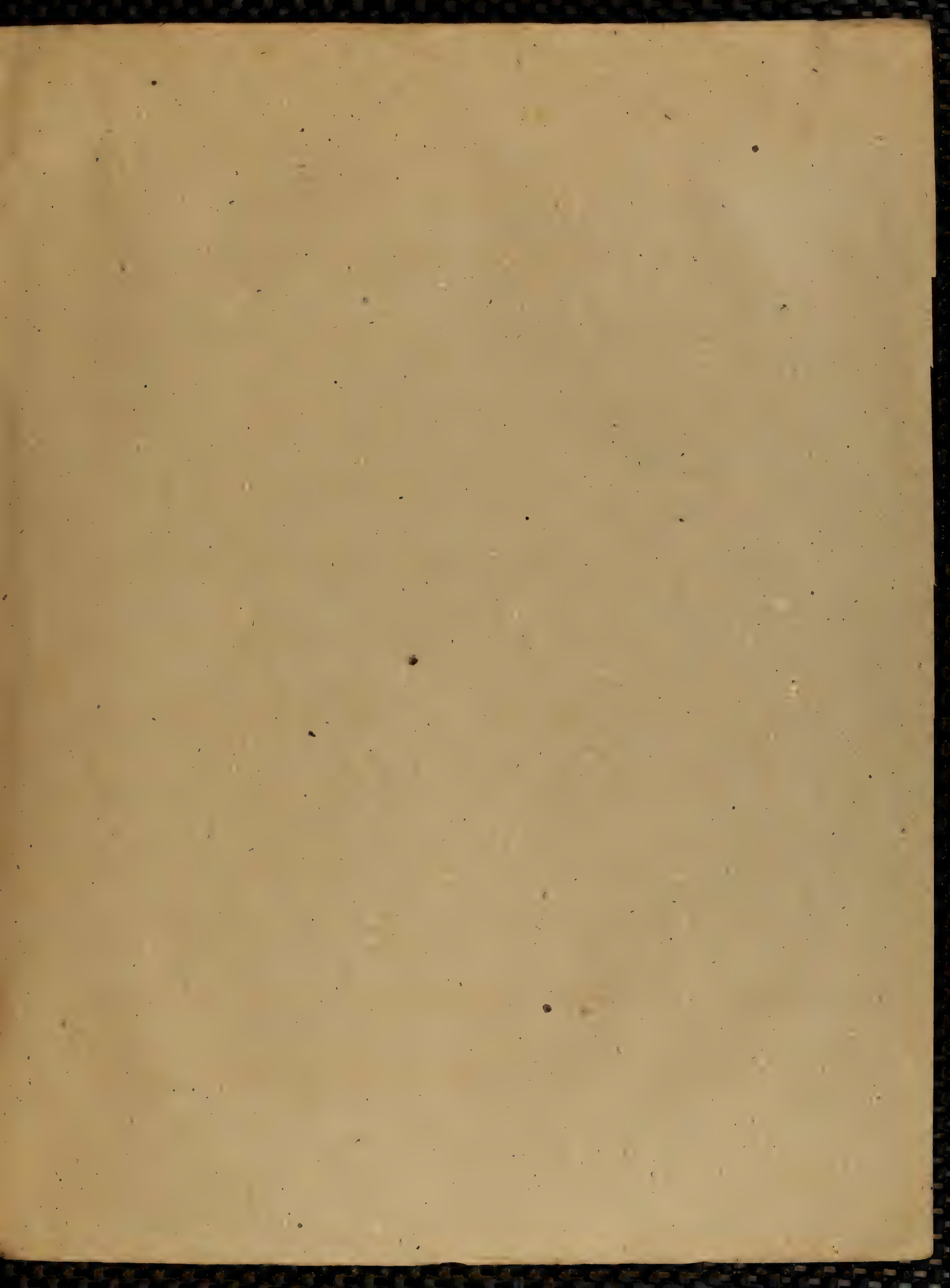
-dra ff

unis. ff

même mouv! Adagio maestoso. 13 15

cet homme est un gé-nie qui vient implorer son pardon mieux qu'un Roi

All^o mod^{to} f



Esclave du Camoëns

St. Cautbois



OUVERTURE.

Andante.

17 Solo.

All^o vivace.

9 pp 3 14 ff

Soli marcato.

dim. p

unis.

HAUTBOIS.

1 même mouv^t 20 ritén.

3 2 2 20 cres.

ff dim. *unis.* *pp* 19 14 même mouv^t 6/8 6/8

ff

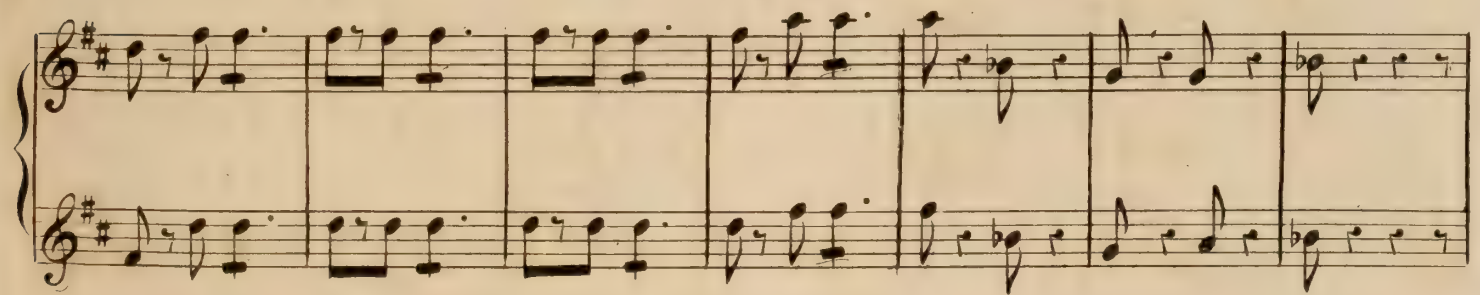
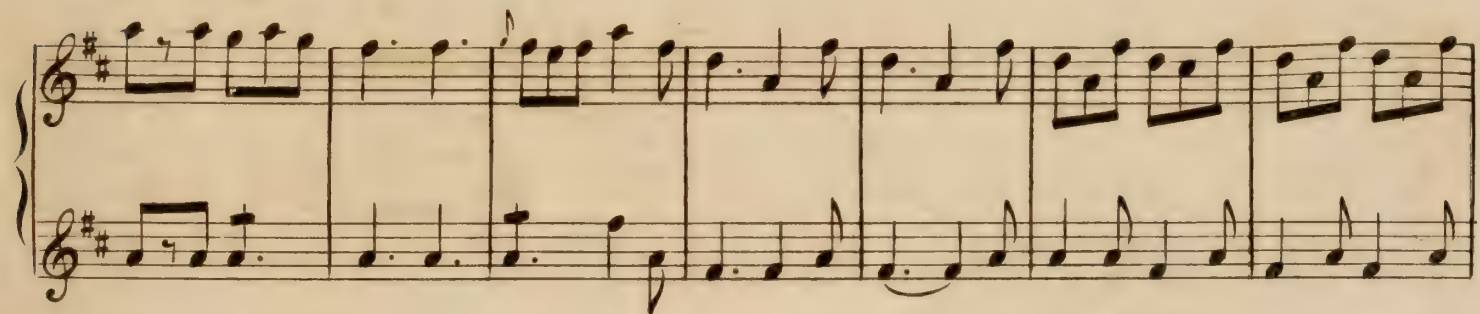
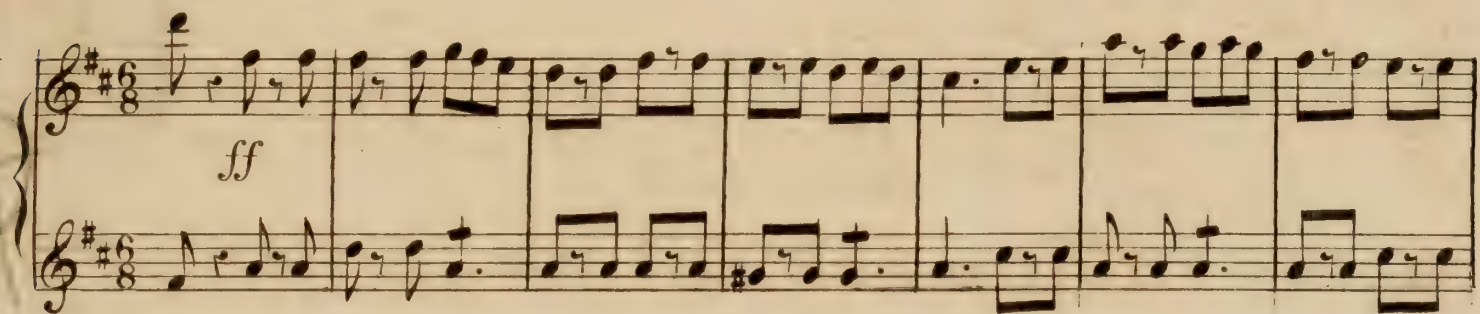
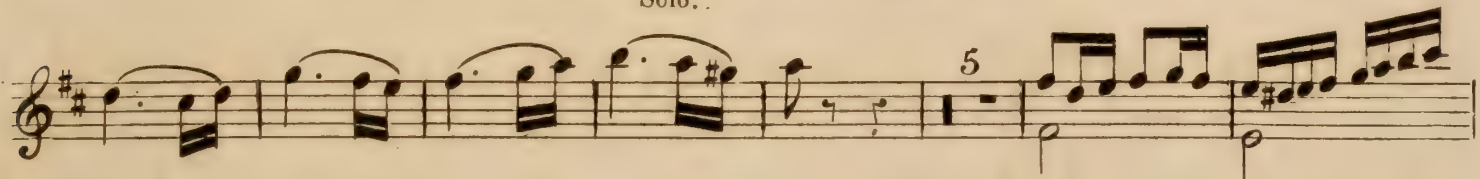
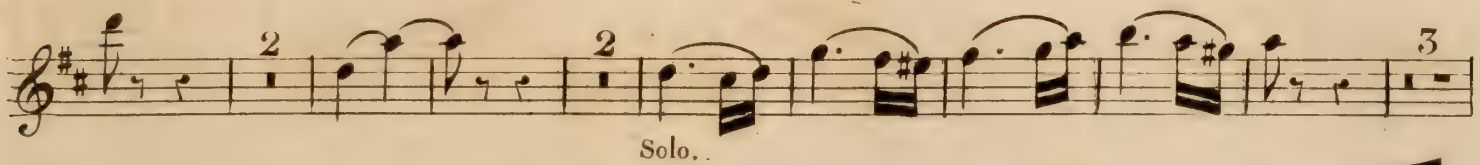
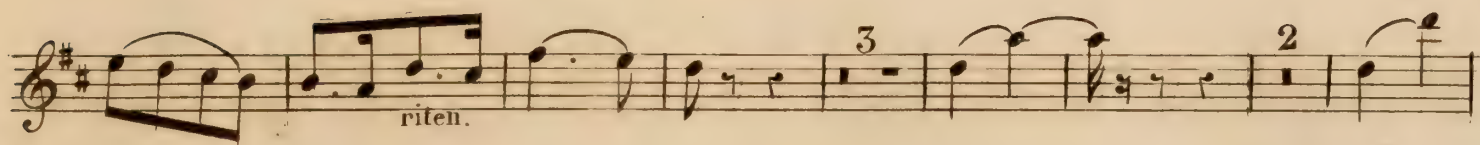
Soli marcato. 1

même mouv^t 2/4 2/4


dim. *p*

HAUTBOIS.

3

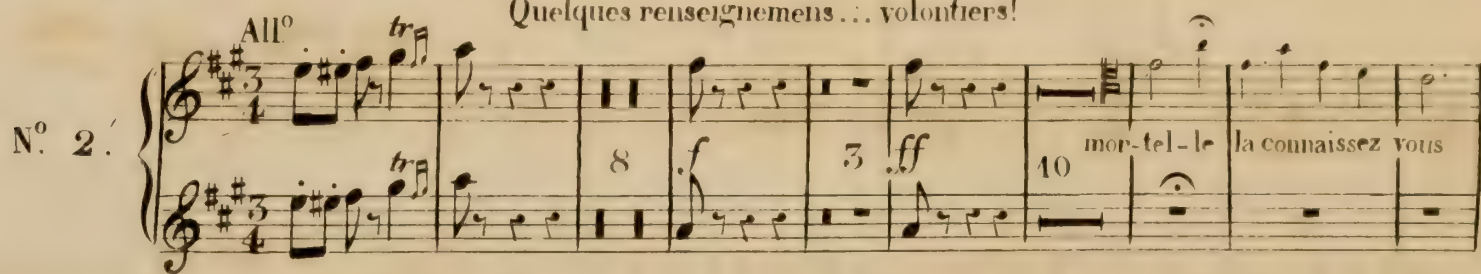


HAUTBOIS.

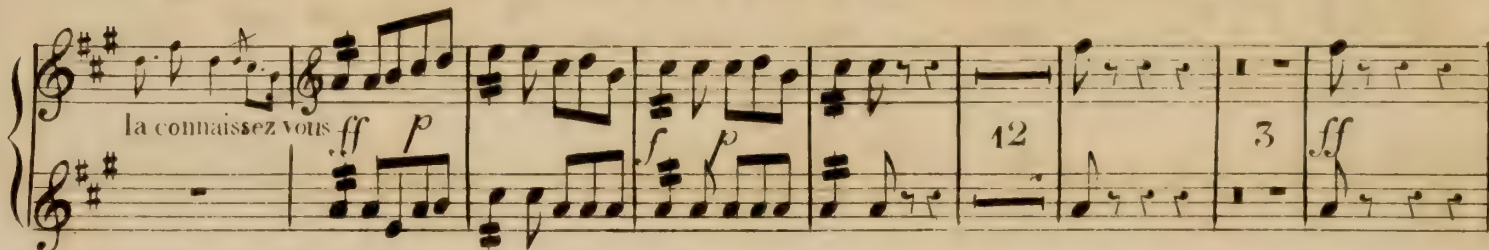
N^o 1. 

joyeux amours

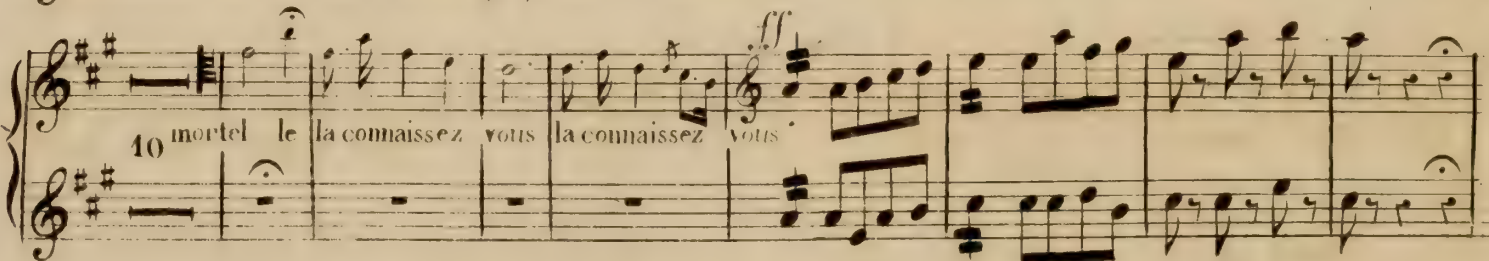
Quelques renseignemens... volontiers!

N^o 2. 

mor-tel-le la connaissez vous



la connaissez vous



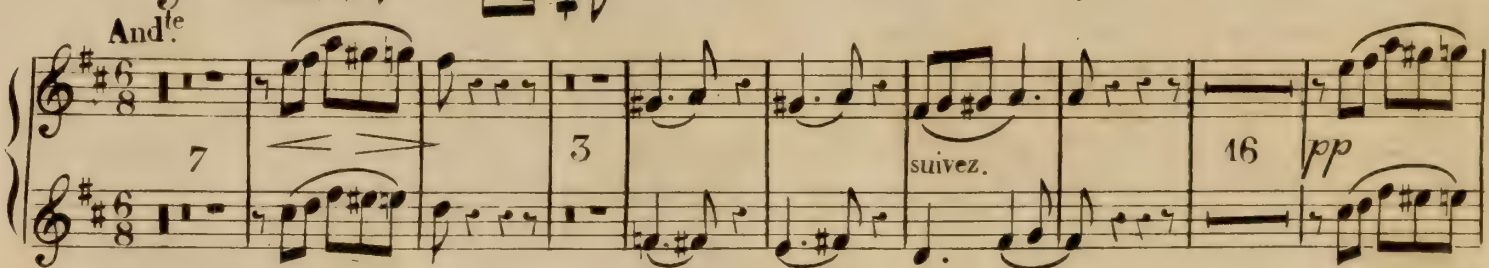
40 mortel le la connaissez vous la connaissez vous

N^o 3. 

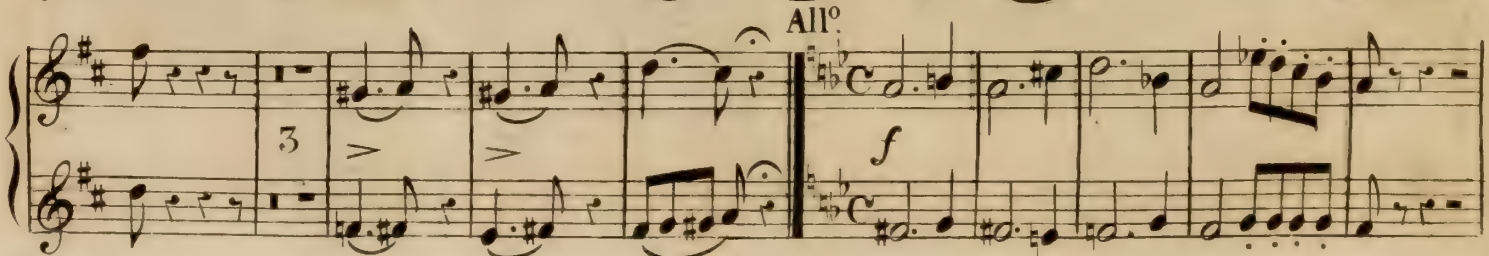
Mod^{to} quasi adagio.

Voila ma belle.

c'est ma brillante gitana une es-clave rien que cela



suivez.



B. L.

Allegretto

3 *pp* la chanteuse de nuit la belle Phœbéa 2 *p* Solo. 4

2 je ne suis *pp* léger 48 j'sais mon état je m'en vante aussi je suis pour vous servir monsei-

Tempo.

-gneur mon seigneur votre humble servan-te

2 suivez.. mon amour 4 ah calmez vous maître je vous en prie fille qui le veut bien se défends ans se-

2 -cours des ga-lans 48 mon seigneur mon seigneur votre humble servan- 4

-te *f*

All^o mod^{to}

sans 4 à croire a la ru - se d'une tendre ar - deur 45

f a ce seducteur *f* 3 *f*

15 *p* 5 *f*

2 *ff* ce seducteur *ff* 1 *ff*

Plus lent. 6 1^{er} Tempo. *ff*

croyez plai-re ne se trouve point
6 unis. //

N^o 4. *All^o* *ff* J' aime mieux ça! 10

And^{te} 2 3 1 3 *pp* ô surprise ah maintenant je ne veux plus mourir je ne veux plus mou-
-rir

5 20 1 plus doux mes vœux qui comble tous mes vœux

2 *All^o mod^{to}* *Récit.* ah tous mes vœux plus de qui m'ont fait bannir de ma patri-e comme leur souve-
-rir

And^{te} 6 8 37 11 *All^o* -rir périssent à jamais *f dim.* le peuple

Mod^{to} maestoso. 3 3 3 3 se souvient de moi *ff*

3 3 3 3 8 *ff*

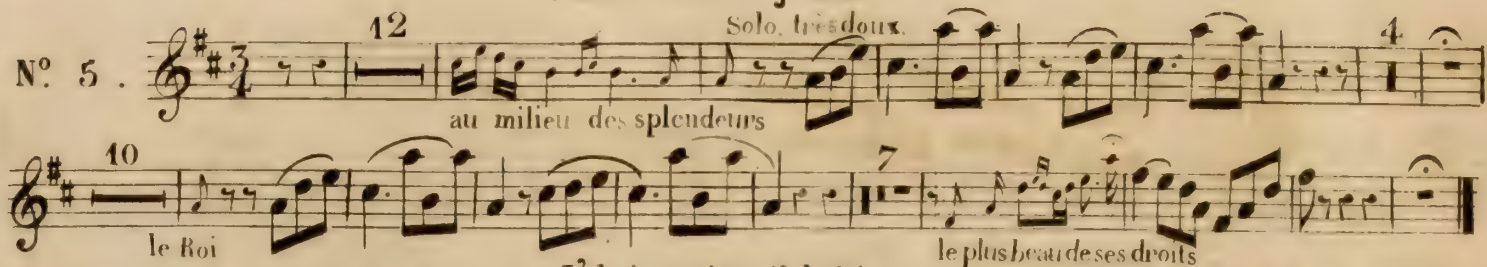
3 3 3 3 suivez.

avec la tombe vient l'avenir si je suc-

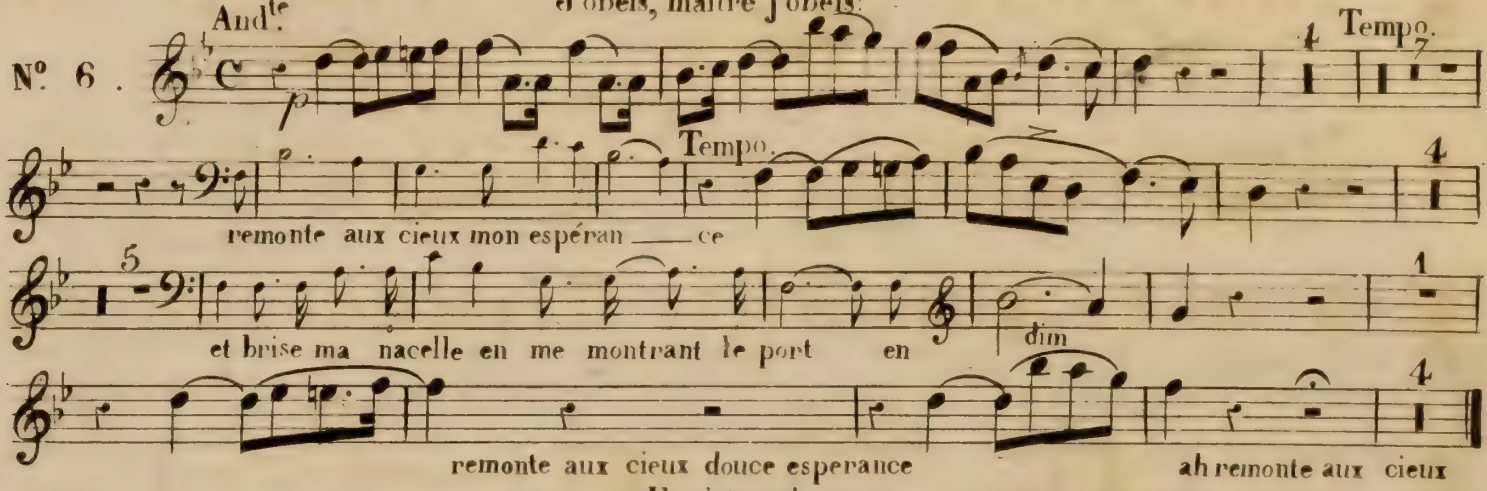
3 3 3 3 combe *f*

3 3 3 3 l'avenir

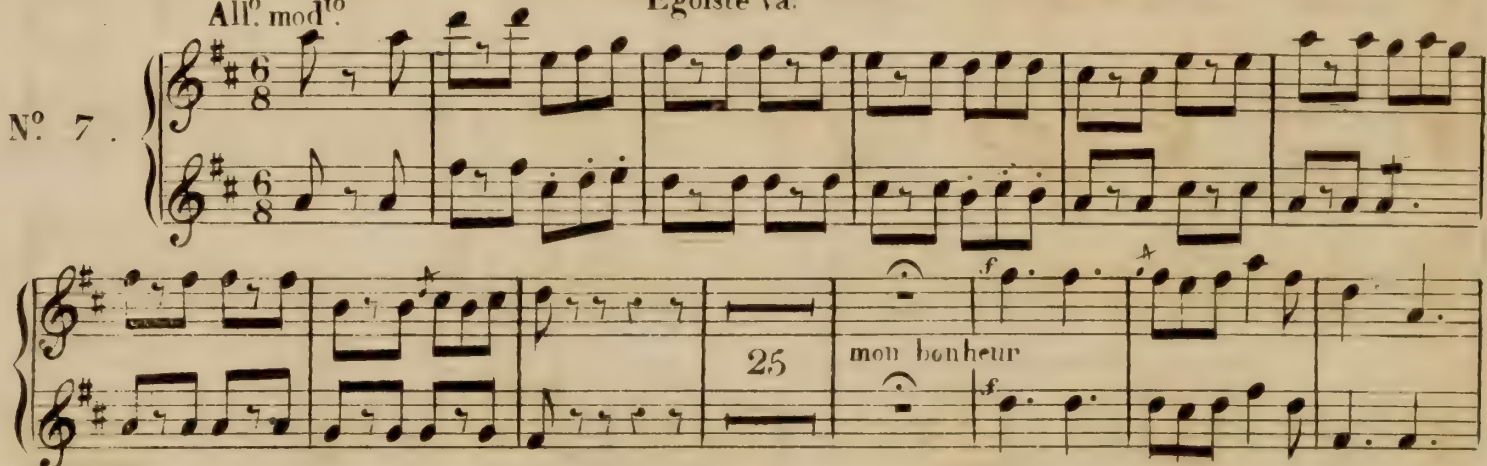
Ah mon Dieu si j'osais .
Solo, très doux.

N^o 5 . 

J'obeis, maitre j'obeis!

N^o 6 . 

Egoïste va!

N^o 7 . 

allons reponds ou donc est elle

And^{te} con moto .

devant vous Sire le voici 4 17 *f* 23 son Roi

HAUTBOIS.

9

lui refusait du pain *mf* vous le ren-
-dra vous le rendra *ff* 22
pour sa liberté pour son pain *mf*
vous le rendra vous le rendra
ff Soli. Adag.^o maest.
cet homme est un génie 40
Dieux doit honorer comme des Dieux c'est implorer son pardon mieux qu'un Roi Camas un ami
All.^o mod.^{to} 45
Bis.

L'ESCLAVE DU CAMOËNS

F. FLÖTOW.

HAUTBOIS sur le Théâtre.

N^o 4. *All.^o* 16 *And.^{te}* 22 21

ave nir plus doux qui comble tout mes

All.^o mod.^{to} Recit. 6

voeux ah tout mes voeux plus de

And.^{te}

périssent à ja - - - mais

15

Ciel qu'ai je enten - du ces

vers écrits en d heureux voguons frere. *p*

dim.

*P.P.
L'Esclave du Camoëns.*

Clarinettes

L'ESCLAVE DU CAMOËNS.

CLARINETTES.

F. FLOTOUV.

OUVERTURE.

And^{te}

8

Clar En La.

pp

3

solo.

2

6 solo p

10

pp

3

All^o vivace.

10

p cresc.

ff

soli marcato

1

dim.

p

1

CLARINETTES.

no me mouv!

f *p*

8 *rall^o* *pp*

p *p* solo *cres* *p*

p *cres* *cres*

ff *dim.* *pp* 10 *no me mouv!* *p* *cres.*

ff

solimarcato

CLARINETTES.

5

1

dim. *p* *pp* meme mouv. doux. 1 riten.

p 3

3

cres *ff*

x

3

3

CLARINETTES.

N^o 1. *En La.* *quelle belle collecte pour l'heureuse Phoebe* *solo tres doux.* *mf*

joyeux amours tou-jours *joyeux amours tou-*

jours *joyeux*

1^o solo. *f* *mours* *a deux*

N^o 2. *Clar en La.* *tr* *8* *f pp*

des Cieux qu'on voit la nuit qui ter les Cieux pp doux et lie

riten *2* *tempo.*

ff *f p* *f p* *f* *12* *f*

ff pp démon

avec une ame de démon *pp* doux et lié. riten.

mf

Mod^{to} quasi adagio. Voila ma belle!

N^o 3. Clarenla *f* qu'aie vu la voi-la vive Dieu c'est elle on me connaît terreur mor-telle

solo And^{te} *ff pp*

suivez *p pp*

Changez en sib *Allegro* ne m'a-bandonne pas

attention

la chanteuse de nuit la belle Phoebe moi mon seigneur vous plaisantez oui da *pp* *leger*. All^{to}

je ne suis *p* *leger*. 18 j'sais mon état je m'en vante aussi je suis pour vous ser-

Recit. a tempo. Suivez. 2
vir mon seigneur mon seigneur votre humble servante *f* mona 2

mour 4 *f* ah calmez vous maitre je vous en prie fille qui le veut biens se defend sans secours des galans *pp* *leger*. 2

Recit. a tempo. 18 aussi je suis pour vous servir mon seigneur mon seigneur votre humble servan-

f *tr* changez en la.

6 All^o mod^{to} doux et *leger*. *p*
a croire a la ru-se d'une tendre ar-deur

f a ce séducteur 1 *f*

11 *p* plus animé.

pp *ff* ce séduc - teur

plus lent. tempo. *ff*

cro - yez 6 plaire ne se trouve point

unis. unis.

bis 1 1

J'aime mieux ça

Allegro.

N^o 4. *Clarenettes ff*

O surprise 10 plus lent

ah mainte - nant je ne veux plus mou -

And^{te}

rir je ne veux plus mourir 2 *p* 3 1 *pp* 3

1^o solo. plus doux

1 2 8

3 p SUIVEZ 1 2

Recit. All^o mod^{to} meux voeu qui comble tous mes voeux ah tous mes voeux plus de

4 qui m'ont fait bannir de ma patrie comme leur souvenir perissent a ja mais dim

Recit. mod^{to} maestoso. dim.

37 All^o le peuple le peuple se souvient de moi

3 3 3 f p

6 ff f 3

SUIVEZ avec la tombe vient l'avenir plus anime

1 si je suc - combe p f 3 3 3 3

la tombe l'ave - nir



CLARINETTES.

Ah mon Dieu! si j'osais,

N^o 5. *En la* *16* *mon seigneur vous dit il quelques fois que vous avez ppp* *Clar* *2* *le plus beau droit des*

Rois *11* *pouvoir de tes Lis car la beauté ppp* *Clar* *2*

le plus beau droit des rois vous avez le droit de grace c'est le plus beau des trois le plus beau des

N^o 6 *And^{te}* *solo et doux.* *J'obéis, maître j'obéis!* *En Sib*

dimin. *3* *tempo pp* *5*

stivez *2* *solo tresdoux* *tempo.* *2* *p*

5 *dimin tempo pp* *5* *dim*

Remonte aux cieux douce esperance *B.T.* *ah remonte aux Cieux* *p*

CLARINETTES.

All^o mod^{to}

, Egoïste va .

N^o 7 *ff* En la.

3 *pp*

2 *pp* solo tres doux. 1 *pp*

f mon bonheur

allons reponds ou don cest elle devant vous Sire la voi la

1^o solo. *pp* in Recit 12

changez en si b. celui dont vos edits ont menace la vie c'est le Ca-mo -

14 7 14 7

And^{te} con moto. *pp* portait son refrain son Roi lui refusait du pain

CLARINETTES.

11

4^o solo. ff a deux.

mf *mf* vous le ren - dra vous le ren - dra *ff*

13 *pp* 7 pour sa li ber

te pour son pain *mf* *mf* vous le ren - dra vous le ren -

dra *ff* *ff soli*

même mouvt! changez en la. *cres*

c'est homme est un gé - nie *Adagio maestoso.* Dieu doit hono - rer comme des *p* Dieu implorer son par

15 15 don mieux qu' un Roi Ca - moëns un ami *All^o mod^{to}* Unis.

cres

B L

P. P.
Esclave du Camouins.

Bassons.

L'ENCLAVE
où CAMOËNS.

BASSONS.

F. FLOTOU.

OUVERTURE

pp Très lié

p Marque

ppp Morendo. *p*

10 All^o *P* Crés. vivace. 1 *ff*

Soli marcato.

1

p 1.

f Meme mouvt 14

2 Riten. *pp*

3 *p*

Cres. *p* Cres.

ff

Dim. 15

15, 10 4

BASSONS.

10 *p* *Cres.* 1

Soli marcato. 1

Dim. *p* *Meme mouvt pp* 1 *Riten.* 1

pp 1 2 3 4 5 6 7 8 9 10 11 12

13 14 15 16

BASSONS.

5

ff

Cres

B.L.

N^o 1.

8 et quelle belle collecte pour l'heureuse *p* 17

joyeux amours toujours 12 *pp* 17

6 joyeux a *f* *p* *f*

Quelques renseignements... volontiers

Allegretto.

N^o 2.

f 5 Solo. 1 *f* 5 10

la connaissez vous *mf* *ff* *p*

5 Solo. *f* 5

10 la connaissez vous Tempo *mf* *ff*

Mod^{to}. quasi adagio.

N^o 3. *f* terreur mortelle 2 2 *ff*

And^{te} 7 3 Suivez. 3

5 Solo. *pp* 1

f 3 *pp*

la chanteuse de nuit la belle Phebea moi monseigneur vous plaisantez oui da All^{to} 2

22 j'sais mon état j'm'en vante aussi 3 seigneur votre hum-ble ser-vante

2 *f* 1

ah calmez vous mai-tre je vous en prie fille qui le veut bien se défend sans se-cours des ga-lans 22

22.62

6 ble-ser_vante

All. mod^{to}
5 pp

pp

f 15

Plus anime
pp f 1 mf Cres. mf Cres

ff plus lent

1^o Tempo.
6 ne se trouve ff

1 1

M. G. non ser
re thio

All^o *J'aime mieux ça*

N^o 4.

ô surprise ô bonheur mon Dieu sur cette terre il est un cœur pour me che-

And^{te}

je ne veux plus mourir 2 **P** 1

2 **PP** 6 1 **PP** 1

P 2 **P**

Cres. 4 qui comble tous mes vœux ah tous mes

4 que ces vers qui m'ont fait bannir de ma pa trie comme leur souve-

And^{te} **All^o**

mir pé-ris-sent à jamais **And^{te}** 37 11

peuple se souvient de moi Mod^{lo} **ff**

p

ff **f**

avec la tombe vient l'avenir Plus anime.

si je suc-combe

B. I.

ah mon Dieu si j'osais

N^o 5.

8 ain si qu'en Dieu chacun en vous espère et splen-

deurs 8 le plus beau droit des Rois 5 en im plo rant de vant un doux vi sa ge l'a -

8 le plus beau droit des Rois vous a vez le droit de

grace c'est le plus beau de ses droits le plus beau de ses *f* *p*

j'obéis maître j'obéis.

N^o 6.

And^{te} 8

3 Solo. 5 Tempo. *pp* Tempo.

Solo. 5 Tempo. 8 *fz* Dim. 1 *p*

remonte aux cieux douce espérance ah remonte aux cieux 1

BASSONS

Egoïste va.

All.^o Mod.^{to}N^o 7.

pp

18

pp

1

pp

mon bonheur

f

1

f

ff

est elle

2

pp

Allegro.

12

la splendeur celui dont vos edicts ont menace la vie c'est le Camoens mon sei

pp

And.^{te} con moto.

f

14

pp

ppp

suivez.

3
roi 6

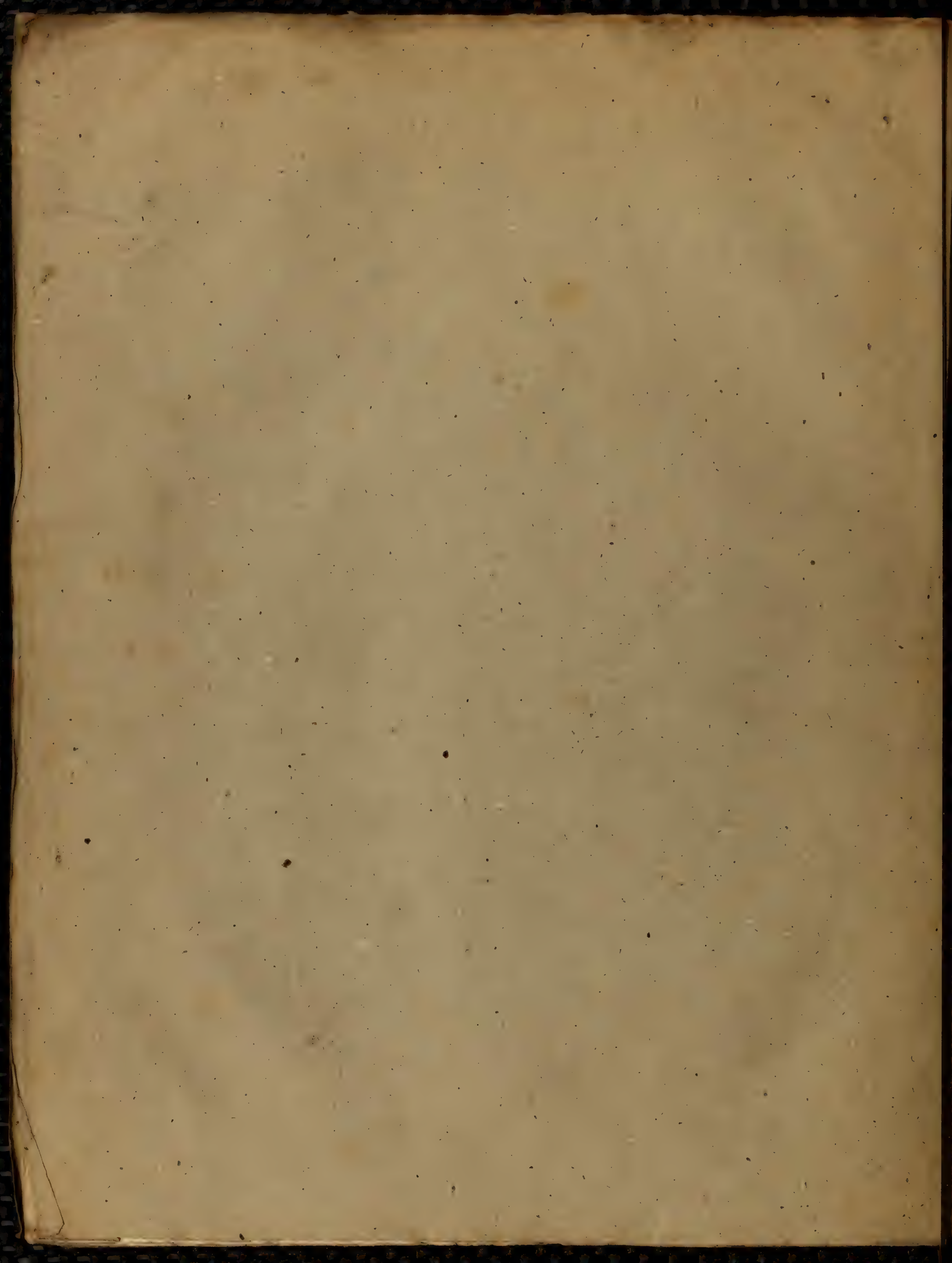
2 rendra *ff*
13 *pp* lui tendre la

ppp
pour sa liberte 3
6 2 ren

f dra
meme mouvt 4 estunge

ppp Adagio.
doit honorer comme des dieux Cres. *p*

15
All. mod^{to}



V. P.
Esclaves du Camoëns.

1^{re} et 2^{de} Cors

2 L'ESCLAVE DU CAMOËNS.

1^{er} et 2^e CORs.

F. FLÖTOW.

Andante.

OUVERTURE.

en Ré *pp*

p *pp*

Solo.

p *ppp* très doux

morendo.

6

All^o vivace.

40 *p* cres. *ff*

Soli marcato.

1

unis.

même mouv!

44

dim. *p* cres. *f*

changez en mi b

44

2 riten *pp*

3 *p* cres. *p*

1^{er} et 2^e CORS.

3

First system of music for 1^{er} and 2^e Horns. The top staff begins with a *cres* (crescendo) marking, followed by a *ff* (fortissimo) marking. The bottom staff has a *sempre f* (sempre fortissimo) marking. Both staves end with a *dim* (diminuendo) marking.

Second system of music. The top staff has a *45 même mouv!* marking above the staff. The bottom staff has a *changer en Ré. 40* marking above the staff, followed by a *cres* marking and a *ff* marking.

Third system of music. The top staff has a *Soli marcato.* marking above the staff. The bottom staff has a *4* marking above the staff.

Fourth system of music. The top staff has a *même mouv!* marking above the staff. The bottom staff has a *dim. p* marking above the staff, followed by a *5* marking and a *pp* (pianissimo) marking.

Fifth system of music. The top staff has a *6* marking above the staff. The bottom staff has a *6* marking above the staff.

Sixth system of music. The top staff has a *cres.* marking above the staff. The bottom staff has a *6* marking above the staff.

Seventh system of music. The top staff has a *ff* marking above the staff. The bottom staff has a *ff* marking above the staff.

Eighth system of music. The top staff has a *2* marking above the staff. The bottom staff has a *2* marking above the staff.

N^o 1. *Solo.*
 en Mi \flat . 8 et quelle belle collecte
 pour l'heureuse Phœbé. *p* 5 *pp*

Soli.
 6 *ppp* joyeux amours toujours 12 *pp*

1 *pp* 4 6 *pp* joyeux a

4 1 *pp* joyeux amours *p* *f*
 mours toujours 4

Allegretto. *Soli.* Quelques renseignements... volontier!
 N^o 2. en La \flat . *f* 1 *pp* 1 suivez. 2 *f*

Solo. a Tempo.
ff 2 les cieux qu'on voit la nuit quitter les cieux *pp* mortelle *ritenuto.* *mf*

ff *p* 1 *pp* 4

1^{er} et 2^e CORS.

2 *f* *ff* 2 démon avec une âme de démon *pp*

a Tempo.
mortelle ritenuto. *mf* *ff*

N^o 3. Mod^{to} quasi adagio. Voilà ma belle !
en Ré. *f* qu'ajé vu la voilà vive Dieu c'est elle on me connaît terreur mortelle *pp* Gita-
p

Andante.
2 *ff* na une esclaverien que cela 2 4 1 4 3 trompait pas *p*
ff

5 *pp* *p*

Allegro. Solo.
4 2 *f* *f* *p* doux. changez en Fa.
p

Clar. All^{to} Solo.
la chanteuse de nuit la belle Phoebea moi monseigneur vous plaisantez oui da 4 j'en suis 2
2

pp légez . 5 3 *pp* Solo.

suivez. monseigneur monseigneur votre humble ser- van- te *f*

mon amour *f* 4 *f* oh calmez vous maître je vous en

prie fille qui le veut bien se défend sans secours des ga-lans

3 Solo. suivez. Tempo.

pp suivez - - - monseigneur monseigneur votre hum -

ble ser-vante

changez en Ré 6 à croire à la ru - se

Musical score for "d'un tendre ardeur" by Frédéric Chopin, Op. 28, No. 10. The score is in 2/4 time, marked "All. mod. to". The melody is in the right hand, and the accompaniment is in the left hand. The piece begins with a piano (p) dynamic and ends with a fortissimo (pp) dynamic.

7

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a grand staff with two staves. The music is in 2/4 time and consists of 12 measures. The melody is primarily in the right hand, with the left hand providing a simple harmonic accompaniment. The key signature is one flat (B-flat major or D minor). The score includes a repeat sign at the beginning and a double bar line at the end. The lyrics "The Rose Tree" are written below the first staff.

1^{er} et 2^e CORN.

J'aime mieux ça!

N^o 4. Allegro. en Sol *ff* plus lent. *pp* *p*

ô surprise ô bonheur mon Dieu surcette terre il est un

Solo. Andante. *pp* *p*

cœur pour me chérir mourir je ne veux plus mourir

10 2 plus doux *p* 3 4 *p* suivez

All.^o mod.^{te} Andante All.^o Récit

ah tous mes vœux plus de Récit. 7 2 37 6 ah quand le souve

p

Mod.^{to} maestoso. *ff* *pp*³

rain me proscrit et m'oublie le peuple le peu-ple se souvient de moi

f *p* *<* *>*

4 *ff* *f* 3 3

3 suivez avec la tombe vient l'ave plus animé.

B. L.

Solo
Andante
ff
pp
f
p
<
>
ff
f
pp
f
p
<
>

si je succombe
tom - be

la

Ah ! mon Dieu ! si j'osais !

N^o 5 . en Ré . *pp*

vous régnerez au milieu des splendeurs au milieu des splendeurs quelque

fois le plus beau droit des Rois 5 l'amant trembla remplacé le Roi a remplacé le Roi

suivez.

des Rois vous avez le droit de grâ - ce c'est le plus beau de ses droits le plus beau de ses plus lent.

f *p*

Andante .
en Fa .

J'obéis, maître, j'obéis !

Tempo .

N^o 6 . *pp* très doux

toi Solo. *pp* suivez. a Tempo .

Tempo . Solo .

toi *pp* < < < < dim. *p* remonte aux cieux douce espérance remonte aux cieux

N^o 7. Allegro Mod^{to} Egoïste va.

en Ré. *f* 5 *pp*

Solo. 6 *pp* 6 mon bonheur *f*

1 *f* *ff*

changez en Fa. Récit. 44

allons réponds où donc est elle devant vous Sire la voici ah vous allez les a-voir mainte-

Solo. All^o 44

nant ce nom qui sur votre patrie doit un jour jeter la splendeur celui dont vos édits ont menacé la vie c'est le Camoëns monsei-

And^{te} con moto. *ppp* Solo, suivez. 42

gueur *f* *pp* portait son refrain et quand il suivez. *ppp*

son Roi lui refusait du pain vous noble *p* 2 *p* vous le rendra vous le rendra

ppp Solo. suivez.

f *pp* 42 pour lui tendre la main et quand chacun

ppp

pour sa liberté pour son pain vous noble *p* 2 *p* vous le ren

ff dra vous le rendra *ff* Soli. changez en Ré.

Adagio maestoso.

40 comme des Dieux doit honorer com. medes *cres.* (on parlé) implorer son pardon mieux qu'un Roi Camoens un ami

45

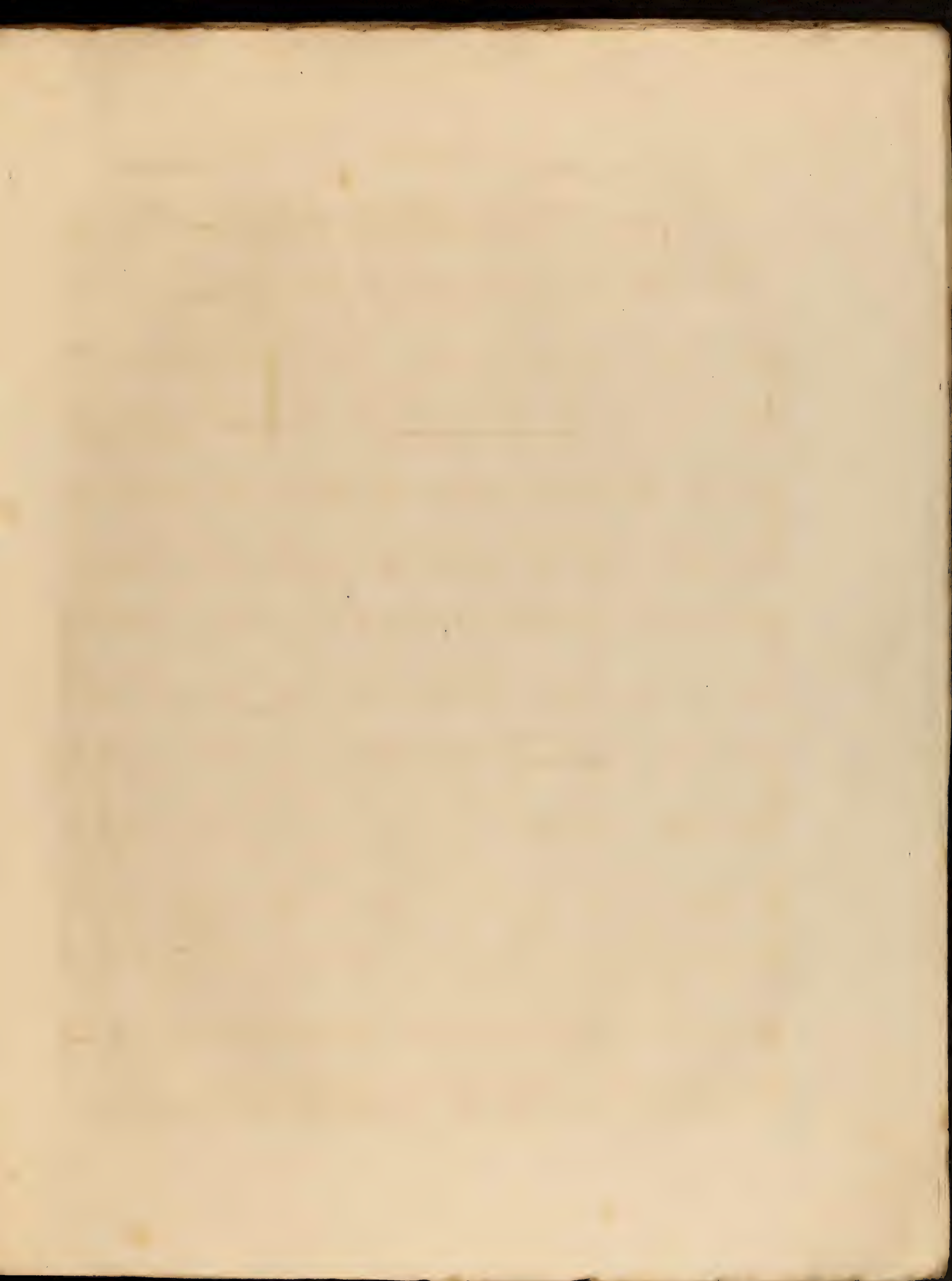
p

All.^o mod.^{to}

f

*P. P.
Esclave du Camoëns*

B^el 4^e Cors.



2 L'ESCLAVE DU CAMOËNS. 3^e et 4^e CORs.

F. FLOTOW.

OUVERTURE
En La \flat

ppp très doux

7 12 *p*

all.^o vivace.

p 7 *ppp* 6 14 *ff*

solli marcato.

1

même mouv!

11 24 riten *pp*

3 *p* 3

cres cres sempre

This musical score is for the 3rd and 4th horns. It consists of eight systems of staves. The first system includes dynamic markings *dim* and *pp*, and rehearsal marks 15 and 14. The second system includes the marking *soli marcato*. The third system includes the marking *Unis*. The fourth system includes the marking *pp*. The fifth system includes the marking *cres*. The score concludes with a double bar line and a final note.

N^o 1. *en mi b* 8 et qu' elle belle collecte pour l'heureuse phoebea *p*

solo
15 *pp* très doux joyeux à-mour toujours

31 *pp* très doux joyeux à-mour toujours 4

pp joyeux à-mour *p* *f*

quelques renseignements..volontiers

allegretto
N^o 2. *en mi b* *f* 1 *pp* 2 1

f 3 10 mor-telle la connaissez - vous la connaissez *ff*

p 1

pp *f* *3* *10 mor*

tempo.

-tel-le la connaissez vous la connaissez *ff*

suivez.

Voilà ma belle.

N^o 3. *Moderato.* *solo.*

En La. qu'ai-je vu la voilà vive Dieu on me connaît terreur mor-telle *2* *pp* gita-

Quasi adagio.

13 *ff* *13* *19*

-na *ff* trompait

ff

Changez en Si b bas.

Allegro. *5* la chanteuse de nuit la belle phoebe a moi mon sei-gneur vous plaisez

solo. *1* *2* *solo.* *19*

ouida aussi je suis pour vous ser-

-vir mon sei-gneur mon sei-gneur votre humble servan-te *f*

2 mon amour *1* ah cal-mez vous maitre je vous en prie fille qui le veut bien se défendre sans secours des Galans *2*

solo. 49

pp aussi je suis pour vous ser- vir mon sei- gneur mon sei- gneur votre humble ser- van-

te

changez en La b. 6 croire a la ru- se d'une tendre ar-

All.^o mod.^o

deur 13 ce séducteur 3 *p*

13 *pp* 4

plus animé. .

ce séducteur *ff* *ff* 1 *ff* 1

plus lent. 6 tempo I.^o *ff*

croyez la plai- re ne se trouve point

6 *ff*

1 1

J'aime mieux ça.

N^o 4. *all^o* *ff* En ré *plus lant.* ô surprise ô bonheur mon Dieu sur cette

ter re il est un coeur pour me che rir *pp* 1 1

and^{te} *solo* je ne veux plus mourir je ne veux plus mou rir 10 *pp* 6

1 *pp* plus doux 9 *p*

cresc 4 *p* Suivez. eh tous mes vœux

all^o mod^{to} Recit plus de 4 qui m'a fait banir de ma pa - trie comme leurs souve -

nir périssent à ja - mais *fff* *andante* 37

all.^o suivez le chant

ah quand le souve rain me pros crit et mou - blie le peuple le peu ple

6

mod^{to} maestoso

se sou vient de moi

pp

3

f

p

ff

f

suivez solo

lobte nir avec la tombe vient la venir plus anime

3

p

f

si je su com be

3

la tombe

6

oh mon Dieu si j'osais.

N^o 5.

en la. *pp soli* 6 ain-si qu'en Dieu cha-cun en vous es-pè-re et

solo

splén deurs 3

soli. solo

le plus beau droits des 5 implorant devant un doux vi-sa-ge Pa-mant remplace le roi

le plus beau droits des Rois vous savez le droit de plus lent.

grâce c'est le plus beau de ses droits le plus beau de ses *p*

J'obéis maître j'obéis.

N^o 6. andante.

En si b. trèsdoux. 4 riten 8 *pp* suivez. 4

tempo

riten 8 dim *p* remonte aux Cieux douce espérance ah remonte aux Cieux 1

tempo

All^o Moderato Egoïste va

N^o 7 en la 25

mon bon heur 1 *f*

ff allons répond donc c'est elle

All^o

devant vous la voi la 17 ce lui dont vos é-dis ont mena-cé la vie c'est le Ca-mo-

And^{te} con moto 12 *ppp* Suivez

-ens mon sei gneur 42 portait son re frain et quand il

ppp Suivez

son Roi lui re fusat du pain vous noble 2

ff vous le rendre vous le rendre *pp*

ppp suivez.
12 pour lui tendre la main quand cha-cun suivez. pour sa li-ber-

-té pour son pain vous noble *p* vous le ren-dra vous le ren-dra

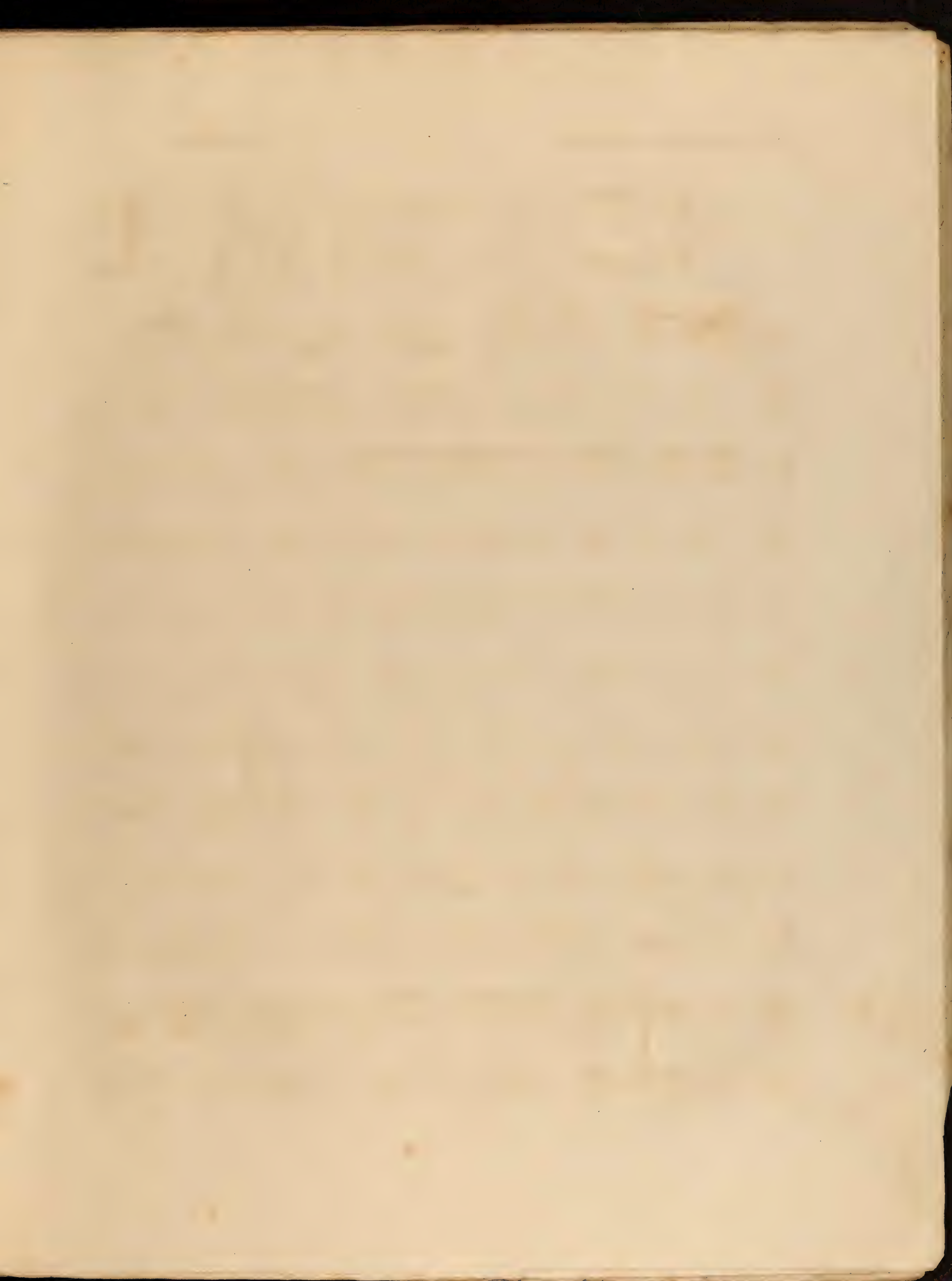
ff même Mou^t *ppp solo.*
1 soli cet homme est un gé-nie
adagio marcato

car il laissa ho-no-rer comme des Dieux *p* *cresc.*

on parle. 13 changez en la. *f all.^o mod^o*
implorer son pardon mieux d'un Roi Camoëns un ami

P. P. Esclave du Camoëns

Trompelles.



OUVERTURE.

Andante. All^o vivace.

en ré. 32 *pp* 3 *pp* 9 *ppp* 3 14

ff

ff

ff

Même Mouvt.

p *pp* 4 *f* 23

oboi. *riten.* 36 *ff* *dim.*

Même Mouvt.

19 14 *ff*

TROMPETTES.

3

First system of musical notation for Trompettes, measures 1-5. The upper staff contains melodic lines with eighth and sixteenth notes. The lower staff contains rests, indicated by double bar lines.

Second system of musical notation for Trompettes, measures 6-10. Measures 6 and 7 are marked with a '2' in a circle. Measure 8 is marked with a '4' in a circle. Measure 10 ends with the word 'unis.' and a double bar line.

Third system of musical notation for Trompettes, measures 11-15. Measures 11 and 12 are marked with a 'p' (piano). Measure 13 is marked 'Meme Mouvt.' (Same Movement). Measure 14 is marked with a '5' in a circle. Measure 15 ends with the word 'obsi. riten.' (oboe, ritenuto) and a double bar line.

Fourth system of musical notation for Trompettes, measures 16-20. Measure 16 is marked with a '34' in a circle. Measures 16 and 17 are marked 'p cres.' (piano crescendo). Measure 18 is marked with a '6' over an '8' in a circle. Measure 19 is marked 'ff' (fortissimo). Measure 20 ends with a double bar line.

Fifth system of musical notation for Trompettes, measures 21-25. The upper staff contains melodic lines with eighth and sixteenth notes. The lower staff contains rests, indicated by double bar lines.

Sixth system of musical notation for Trompettes, measures 26-30. The upper staff contains melodic lines with eighth and sixteenth notes. The lower staff contains rests, indicated by double bar lines.

Seventh system of musical notation for Trompettes, measures 31-35. Measure 31 is marked with a '2' in a circle. The system concludes with a double bar line.

B.L..

Nº 1 Tacet.

TROMPETTES .

Quelques renseignements volontier .

N^o 2

All^{to} *f* *10*

mor - telles la connaissez vous la connaissez

f *10* suivez.

f *12* *f* *3* mor - *10*

Tempo *ff*

tel - le la connaissez vous la connaissez

suivez.

N^o 3

Mod^{to} quasi adagio Voilà ma belle !

en re quai je vut avoi la vive Dieu cest elle on me connaît terreur mor *2*

Andante *ff* *39* *f*

cest ma brillante Gita na *2* ne ma abandonne

la chanteuse de *f* mon monsei gneur vous plaisez vous

changez en ut *All^{to}* *f* *3* *37* *f* *3*

da j en e suis arretez mon sei gneur cel esclave est à moi ah calmez cour des ga

TROMPETTES.

5

lans 25 3 gneur votre humble servan te *f*

Tempo

En ré. changez en ré 3 re fuse à croire à la

ru se d une tendre ar deur 16 ce seducteur 5 *f*

All^o mod^{to}

plus anime 2 *f* 17 ce seduc teur 2 *ff*

plus anime

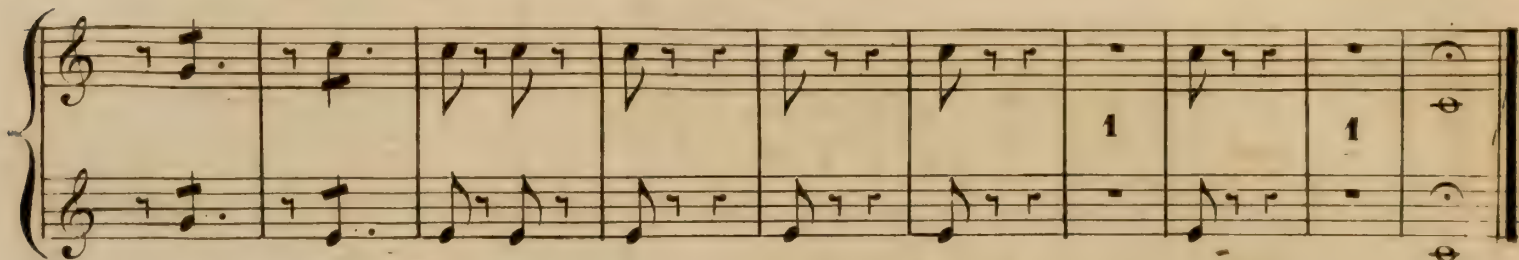
1 *ff* 16 *ff* plus lent

cro y ez 16 pla

Tempo

re ne se trompe *ff* point

TROMPETTES.



en sol J'aime mieux ça. plus lent. And^{te}

N^o 4. *ff* 19 22 ave - nir plus doux 21

All^o mod^{to} 1 2 3 4

recit. And^{te} que ces vers qui m'ont fait bannir de ma pa-
dim. 37

All^o 6 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Mod^{to} 3 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

moi *ff* *Maestoso.* *pp*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

f 8 *ff*

plus animé

Suivez l'avis avec la tombe vient l'avenir unis

si je succombe *f*

la tom be nir

N^o 5 et 6 Tacet.

All^o mod^{to}

N^o 7 En Ré.

25 mon bon heur

4 unis

changez en fa

allons reponds ou donc est elle devant vous sire la voi - ci 14

TROMPETTES.

Recit

ah vous allez le savoir mainte 4 c est le camo ens mon sei gneur 4

And^{te} animato

15 portait son re 17 le ren dra vous le ren dra 11

changez en re

15 11 vous noble roi 6 le ren dra vous le ren dra 11

15 15 changez en re 11

adagio maestoso.

9 3 cet homme est un 9 15 implorer son pardon 15 15 mieux qu un Roi camo ens un ami 11

All^o mod^{to}

f 15 15 11

15 15 11

Esclaves du Camoëns.

1^{re} et 2^{de} Bombardiers

over

L'ESCLAVE
DU CAMOËNS.

1^{re} et 2^e TROMBONES

F. FLUTON.

And^{te}

OUVERTURE

52 *pp* 5 *pp* 9 *ppp* 5

All^o vivace

15 *ff*

2 4

1 *p* 1 *f*

Haute

Même mouv!

25 *ff* 56 *ff* dim:

Même mouv!

19 15 *f*

2

4

pp

Même mouv.

5

Haut: riten

54

p cres

ff

6/8

1^{re} et 2^e TROMBONES

Quelques renseignements !!! Volontiers!

N^o 2
Alleg^{to}

vous la connaissez vous la connaissez vous la connaissez

mor - tel - le la connaissez

a tempo

tempo

Voilà ma belle!

N^o 5
Mod^{to}
quasi adagio

qu'ai je vu la voi - la c'est ma brillante Gita - na la chanteuse de

And^{te}

All^o

Alleg^{to}

nuit la belle Phébé a moi monsei - gneur vous plaisantez oui - da je ne suis - je suis pour vous servir mon - sei - gneur votre hum - ble ser - van - t ar - rêtez monsei - gneur cette esclave est a moi

Tromb

5

N^o 4
Allegro

ff

J'aime mieux ça

And^{te}

ô surprise 12 je ne veux plus mou 22 rir 22 a-oir plus 16 doux 16

1^{er} et 2^e TROMBONES

All.^o mod.^{to}

p 4 qui comble tous mes vœux 1 ah tous mes vœux 2 plus de gloire 5 pa-trie comme leur souve-

And.^{te} *ff dim* 57 *All.^o* 10 le peuple le peuple se souvient de

suivez le chant

moi ff Mod.^{to} maestoso *pp*

f 8 *ff* *f* *suivez la voix*

avec la tombe vient l'ave nir si je succombe 3 *f*

a-vec la tombe l'ave nir

Egoïste, va!

N^{os} 5 et 6 Tacet

Final

N^o 7 *All.^o mod.^{to}* *ff* 25 men bon-

f heur *p* *ff*

ou donc est *f* elle devant vous sire la voi- ci 17 *All.^o* celui dont vos é-dits ont menacé la

And.^{te} con moto
vie c'est le Camoëns monsei- gneur 45 portait son re- frain et quand il 5 son Roi

lui refusait du pain vous noble Roi 6 le ren- dra vous le ren- dra *ff*

22 pour sa liber- té pour son pain vous noble Roi 6 le ren- dra vous le ren- dra *ff*

même Mouvt *Adagio maestoso cres*
ff 42 des Dieux *Pères* (on parle) vient implorer son pardon

mieux qu'un Roi Camoëns un ami *All.^o mod.^{to}* 15

*Si P
Esclave du Camoëns.*

3^e Cremonne

L'ESCLAVE DU CAMOENS. 3^e TROMBONE.

E. FLOTOV.

1

OLVERTURE. *And^{te}* 32 *>* 3 *>* 9 *All^o vivace.* 3 15

pp *pp* *ppp*

ff

p *f* *dim* *19* *6/8* *15*

f *pp*

f *9*

pp *5* *riten* *34* *p* *cresc* *p*

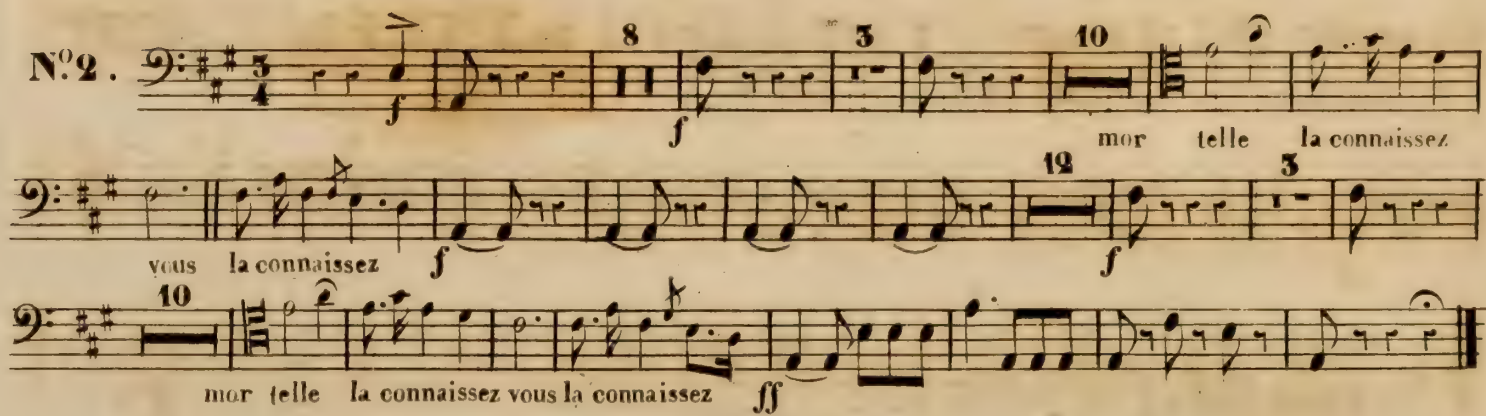
ff

ff

ff

M. J. L. L.

Quelques renseignemens Volontiers!

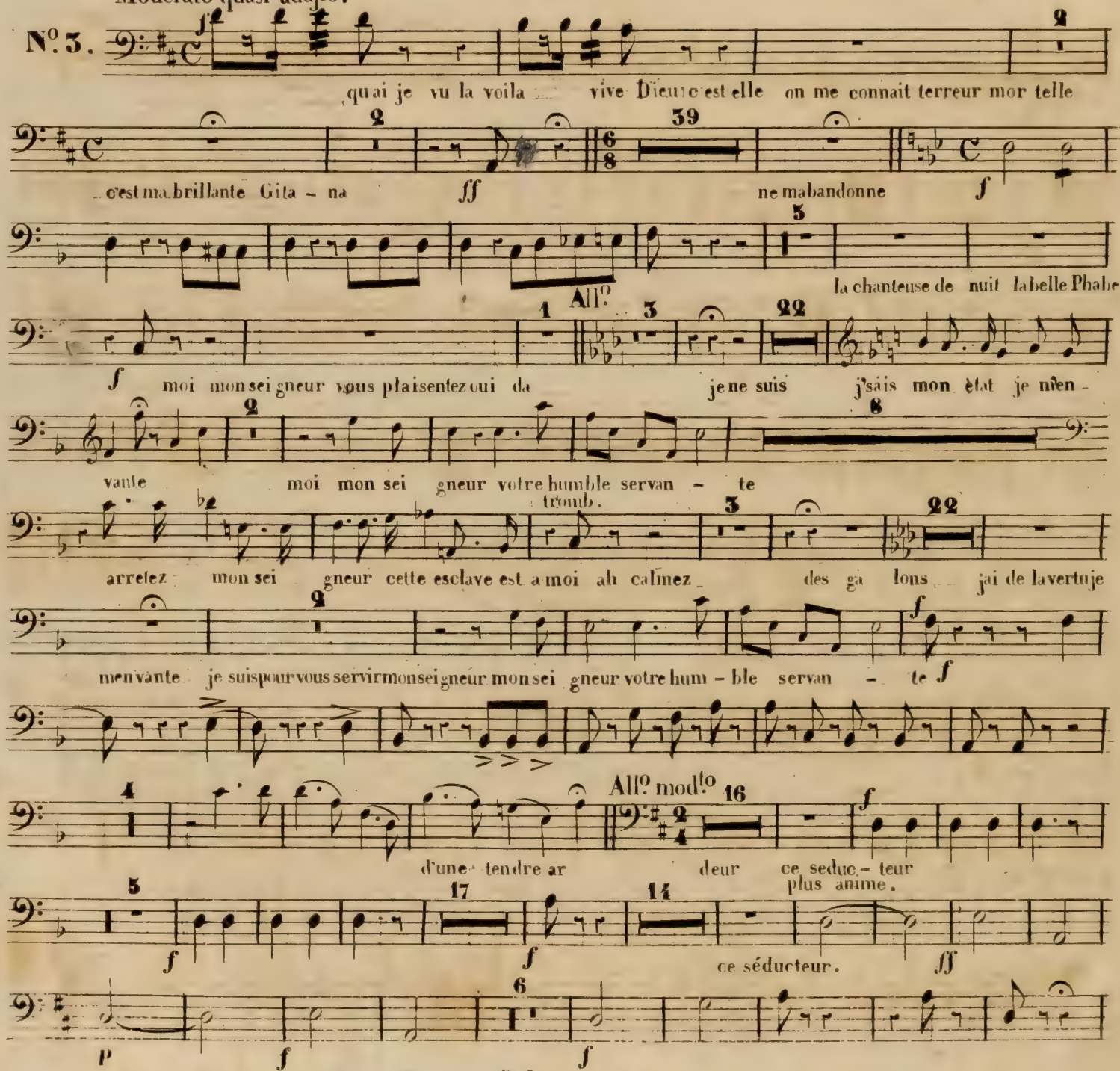
N^o 2. 

vous la connaissez mor telle la connaissez

mor telle la connaissez vous la connaissez ff

Moderato quasi adagio.

Voila ma belle!

N^o 3. 

quai je vu la voila vive Dieu est elle on me connaît terreur mor telle

c'est ma brillante Gita - na ff ne ma abandonne f

la chanteuse de nuit la belle Phae

f moi mon sei gneur vous plaisez oui da je ne suis j'sais mon état je m'en -

vante moi mon sei gneur votre humble servan - te

arretez mon sei gneur cette esclave est a moi ah calmez des ga lons j'ai de la vertu je

m'en vante je suis pour vous servir mon sei gneur mon sei gneur votre hum - ble servan - te f

d'une tendre ar deur ce séduc - teur plus anime.

f ce séducteur. ff

p f

TROMBONE BASSE.

5

6 *Tempo 1^o*

plai-re ne se trouve point

J'aime mieux ça!

Allegro. *Plus lent. 11*

And^{te} 22 16 4 1

ff O surprise je ne veux plus mourir je ne veux plus mou - - -

rir ave-nir plus Doux qui combla tous mes vœux ah tous mes

2 *All.^o mod.^{to} 3*

vœux plus de gloire que ces vers qui m'ont fait ban-nir de ma pa-tri-e comme leurs souve-

Andante. 37 *Allegro. 6*

nir pé-ris-sent à ja-mais

Mod.^{to} maestoso.

rain me pros-erit et m'ou-bli-e le peu-ple le peu-ple se sou-vient de moi

pp

8 *f ff f*

Plus animé.

suivez la voix. avec la tombe vient l'ave-nir

3 *f*

Si je suc-combe

a -

vec la tombe.

B. L.

No. 5. et 6. Tacet.

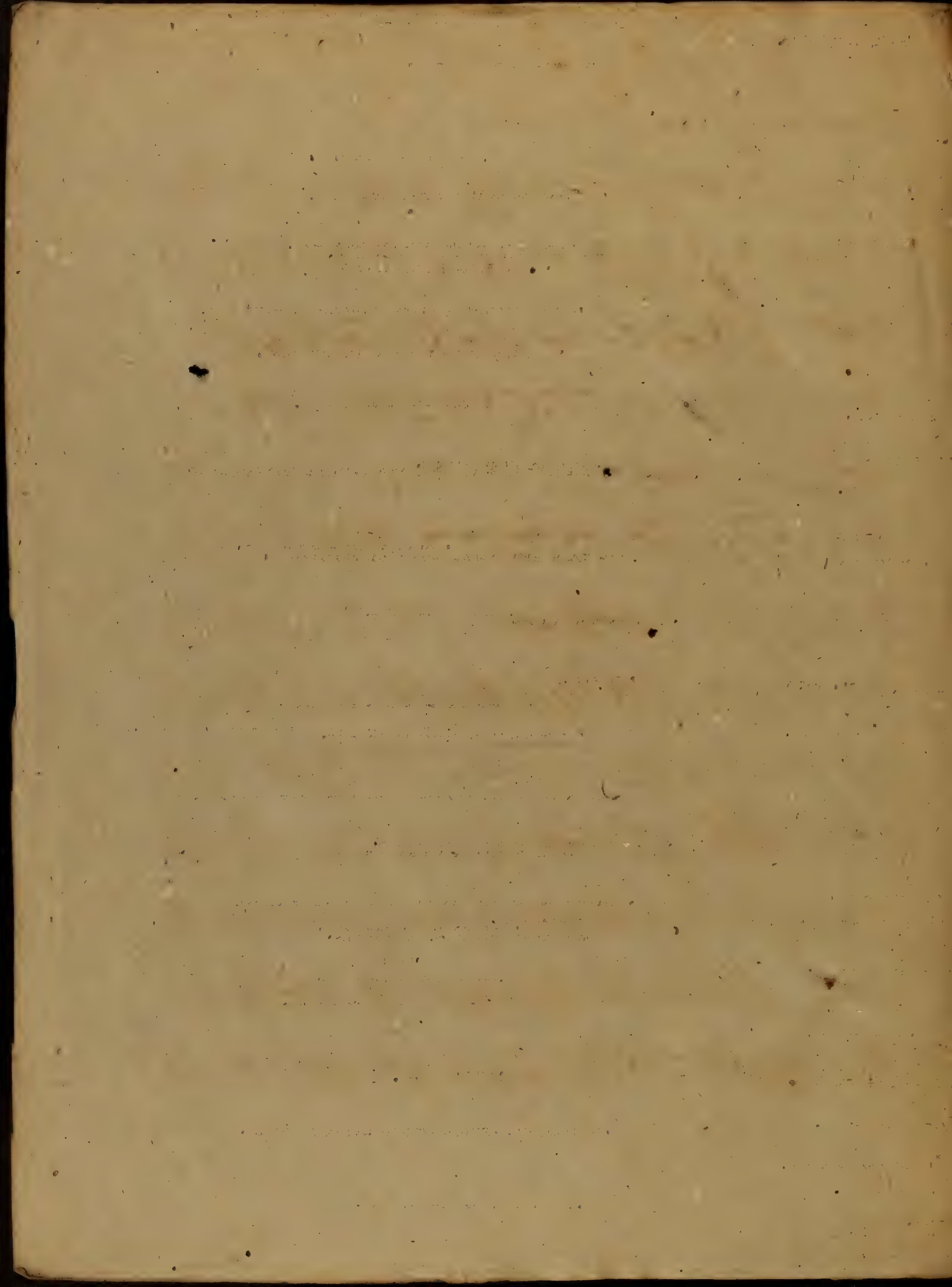
Egoïste va.

All.^o moderato.

No. 7. *ff* *mon bon-*
heur *p*
ff *allons réponds ou donc est elle* *devant vs Si ne la voi-*
 17 *All.^o*
ci *ce-lui dont vos é-dits ont me-na-cé la vi-e* *c'est le Ca-mo-ëns* *mon Sei-*
gneur *And.^{te} con moto. 15*
por-tait son re-frain *et quand il*
 5 *6*
son Roi lui re-fu-sait du pain *vous no-ble Roi* *le ren-dra vous le ren-*
dra *ff* *f* *14*
pour lui ten-dre la main
 5 *6*
et quand cha-cun *pour sa li-ber-té* *pour son pain* *vous no-ble Roi*
le ren-dra vous le ren-dra *ff* *Même mouv!*
cet homme est un Gé-nie *9* *comme des Dieux doit ho-no-rer* *com-me des Dieux* *implorer son pardon*
 15 *All.^o moderato.*
mieux qu'un Roi Camoëns un ami *f*

L'Esclave du Camoëns.

Limballes.



L'ESCLAVE DU CAMOËNS .

TIMBALES .

1

OUVERTURE .

Andante .

15 *tr* 8

ppp *ppp* *p*

All.^o vivace .

9 *ppp*

15 *ff*

2 4 12 24

Même mouv!

Oboe .

riten .

15 *ppp* *cres :* *pp*

cres : *ff* *Même mouv!* *tr* *dim :*

19 16 15 1

pp *f*

2

4 4

p

Même mouv!

5 Oboe .

riten .

16 *p* *p*

5 *p* *cres :* *ff*

5

2

N^o 1. Triangle. *pp* 8 17

Et quelle belle collecte pour l'heureuse Phœbea . chan -

tant joyeux amours tou-jours chantant joyeux amours tou -

pp 4 *f* *p* **N^o 2 Tacet.**

jours joyeux amours

N^o 3. Mod^{to} quasi adagio . Voilâ ma belle . 1 2

f qu'ai-je vu mes amis mes amis c'est elle on me connaît terreur mortelle c'est ma brillante Gita -

na *ff* ne m'abandonne pas

All^{to} *a tempo.*

je ne suis 16 des galants J'ai d'la vertu je m'en van-te aussi

11 5 29 14 22 1

je suis pour vous servir mon Seigneur mon Seigneur votre humble ser- van - te

riten. *tempo.* *f*

sans doute il s'a-bu-se il est sans ex-

All^o mod^{to} 16 1 *f*

cu - se à moins qu'une ru - se ne gui - de son cœur ce séduc - teur -

5 17 14

1 Plus animé .

ce séducteur *pp* *cres: ff* *p* *cres: ff* Plus lent . tempo 1.^o

1 *ff* *tr* *tr* *ff* croyez plaire ne se

1 *ff* *tr* *tr* trouve point

J'aime mieux ça .

Plus lent . Andante .

N^o 4 . *All.^o* *tr* *ff* 13 22 21 1

ô surprise avenir plus doux quicomble tous mes vœux

All.^o mod.^{to} *Récit.* 6 1 *And.^{te}* 2 12

ah tous mes vœux plus de périssent à ja- mais sous ma voi- le l'on dévoi- le

ppp 19 *All.^o* 6 *Récit.*

regrets et douleur Ciel qu'ai-je entendu ces vers écrits en d'heureux jours ah quand le souverain me pros-

Mod.^{to} maestoso .

crit et m'ou-bli-e le peuple le peu-ple se souvient de moi ³ ³ *pp* ³

3 3 3 3 8

1 *ff* *f* 3 3 3 3 sans l'obte-

Plus animé . 1 5

nir avec la tombe vient l'avenir si je succombe *f*

3 3 3

N^{os} 5 et 6 Tacet .

TIMBALES.

Egoïste va!

All.^o mod.^{to}

N^o 7. *ff*

mon bonheur *f*

allons réponds où donc est elle devant vous Sire la voici *f*

Récit. Ah vous allez le savoir mainte-

All.^o

nant ce nom qui sur votre pa-trie doit un jour jeter la splen-deur ce-lui dont vos é-dits ont me-na-cé la

f

vi-e c'est le Camo-ëns mon Sei-gneur *And.^{te} con moto.*

20 Son Roi lui refusait du pain vous noble Roi le ren-

dra vous le ren-dra *tr tr tr*

ff pp

pour sa liber-té pour son pain vous noble Roi le ren-dra vous le rendra

Même mouv!

Adagio maestoso.

9 cet homme est un Gé-

nie com-mes Dieux doit hono-rer com-me des Dieux et qui vient implorer son pardon

All.^o mod.^{to}

15 mieux qu'un Roi Camoëns un ami *f*

